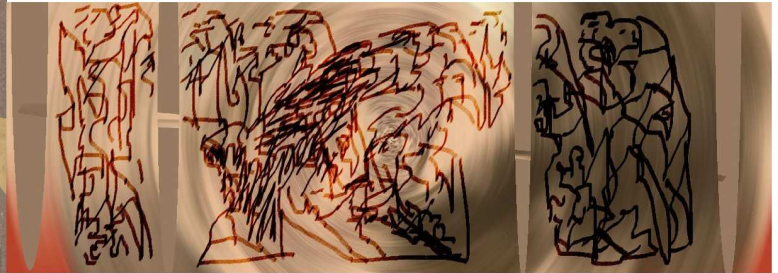


And Drawing

Allegory of the Snail, the Squirrel and Imprisoned Labyrinth

Edwin VanGorder



And Drawing

Allegory of the Snail, the Squirrel and Imprisoned Labyrinth

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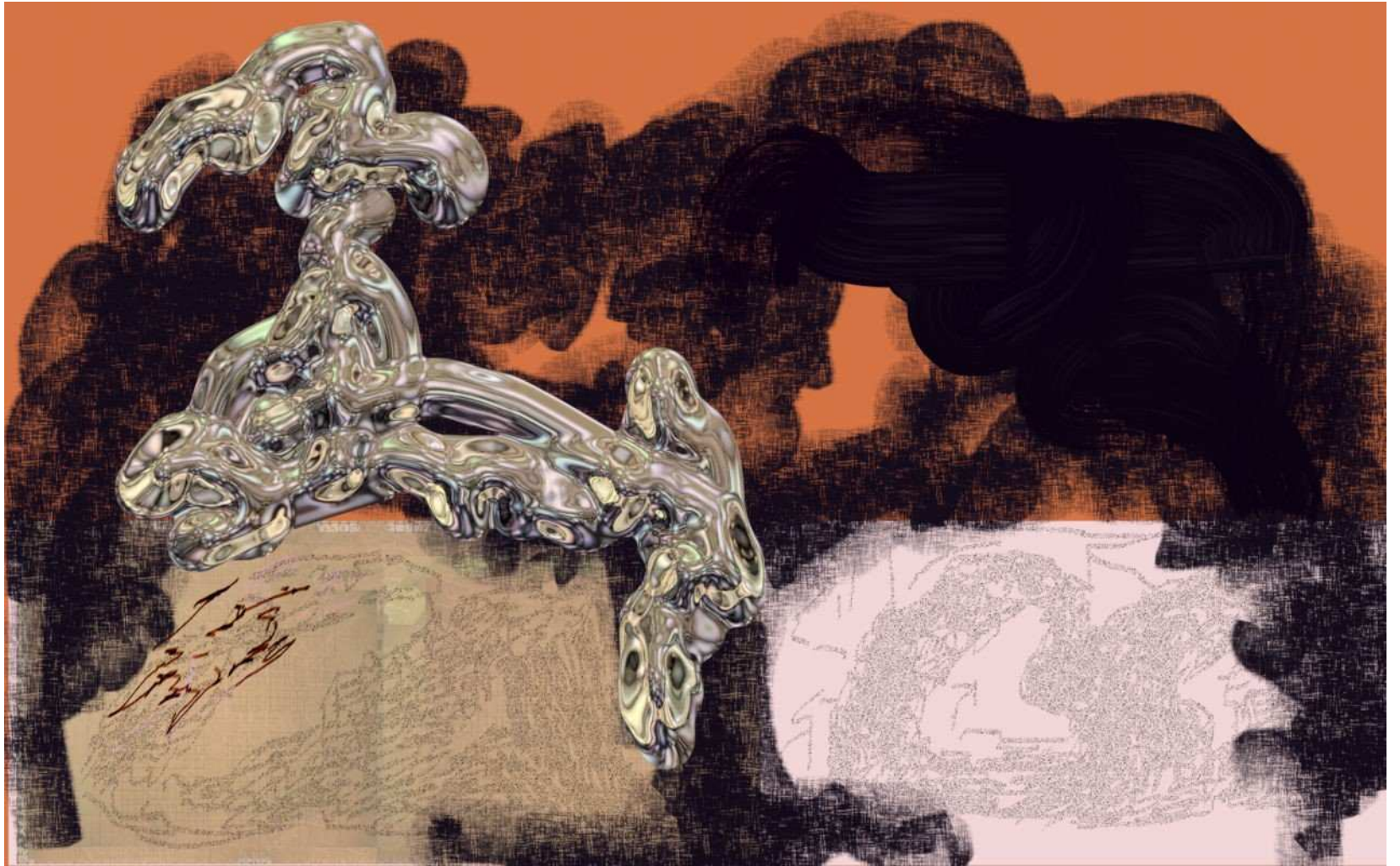
Allegory of the Squirrel, the Snail, and the Carceri

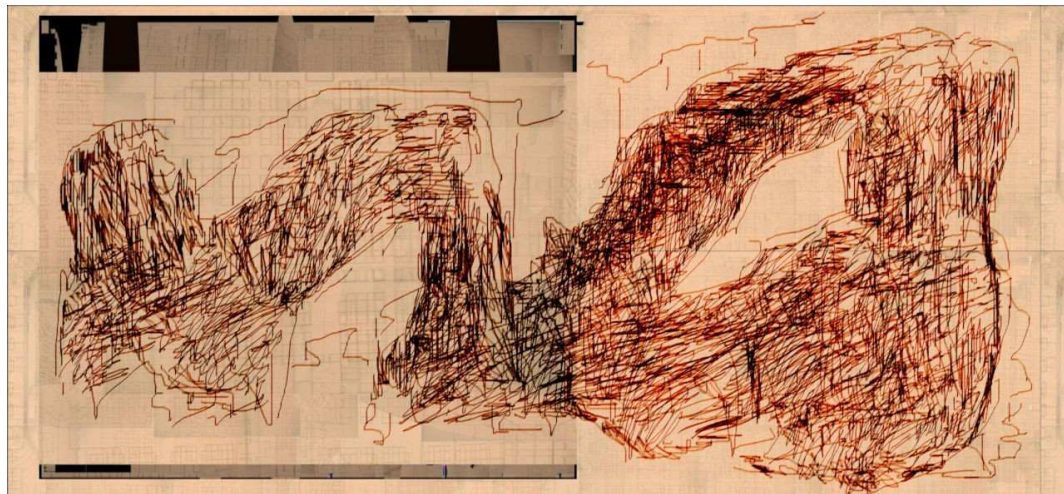
Jail break 1

Piranesi's Carceri or labyrinthine prisons series is clever because it so to speak places the labyrinth in prison, a caprice on the level of imprisoning form in a line. The word in latin comes from the Proto Indo European Kr-Kr meaning circle which places the term "sker" or bend in its completion (while the PIE word Werp is closer to "warp" and probably figures in "weapon"... (one may place the werp in Kr Kr)

PIE Skrr, which means write or carve references the hardness of materials (i.e. engraved writing and sculpture in the variety of relief from scratch to shallow to deep relief and free standing) and this hardness exists in the Greek word for hearth "eskharā" which also means scab, i.e. forming over a burn. Thus I conjecture the French word escargot continues this logic, and like Piranesi places the spiral in a hard prison. The Sanskrit word for drawing Karsa refers to the act of drawing itself (encompassing many generalities for Which Sanskrit provided hundreds of words for denominations of "drawing".) Another word for drawing Krsti or drawing towards self carries the overtones of "accuracy – etc).

The European culture absorbed Asian influences via the idea of Goetia and Theuria, knowledge which is practical and down to earth, and knowledge which abstract and the domain of skirra is here given over to the harder elements, Greek Skiros – hard)as the Goetia, so far as the etymology has gone. But it furthers, in the first place the general idea is skired and esquire to "squirrelly", a fast pace, skipping scudding dance, motion from above- cloud like, skirting edges, scouring, reinforcing, and thus the Greek Skia introduces the idea of shades... from this of course the inevitable Plato's shadows as well as the "shades" of Hades. In a sense the Greek word Kairos or harmony touches on this pairing. The Romans altered the Greek spelling of skiros or shade to sciourous and combined it with oura or tail to create the word squirrel. The transformation of the word sciourous form gives way then perhaps to "science" by my intuition or neologism... And that is how the snail and the squirrel broke gaol to form a new goal.



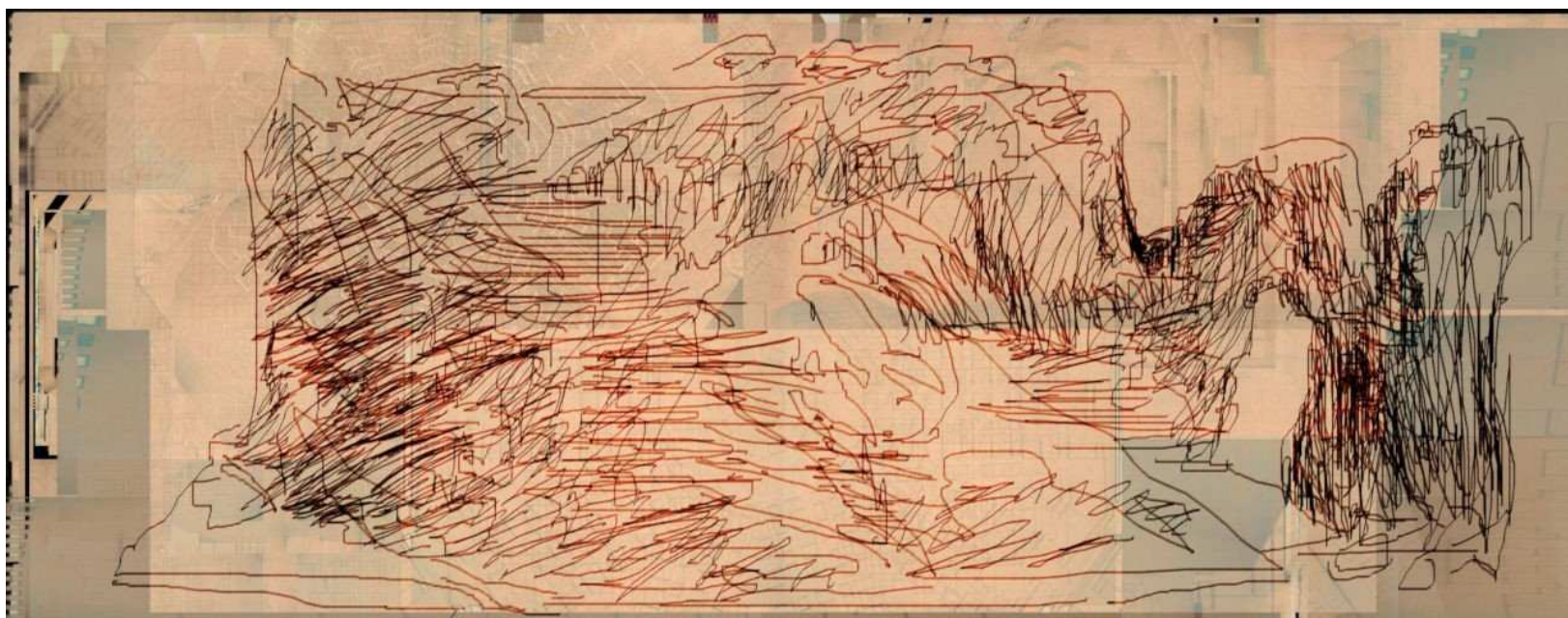


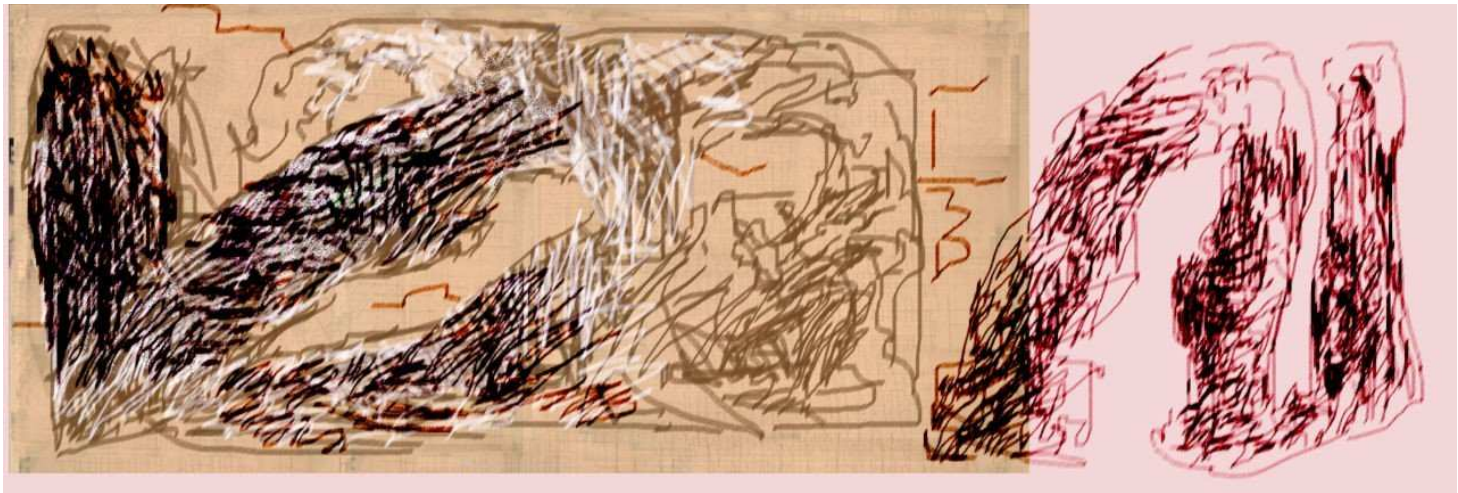
Circe's Circingle: Pound in Canto that one fell in Circres Ingle- shattered nape nerve (sciatic) thus of sker or bend in PIE and KR_Kr as “circle” brings to Skrr or the relation of writing and engraving towards dimension the sense of . the word derived as skirt which originally meant to “horse the country” i.e. provide reinforcement and so as a synecdoche and sigla the circingle as token as well upon the island of Ingle to English with a little spin. Joyce must have been impressed by the turn of phrase and continues on his own at outset of *Finnegans Wake*: by a “vicarious vicus of recircumlocution we return at length to Howth Castle and Environs” – he gives over to Shem and Shaun i.e. artist and preacher a circular logic that contains them or constrain them to the spin of Icarus or Phaeton upon which the variety of derivatives are punned via Heraclitus on the originary Pyros towards Phaeton- punishment, Peon- ward, appeiron- manifest, Pheron – nature and many others.

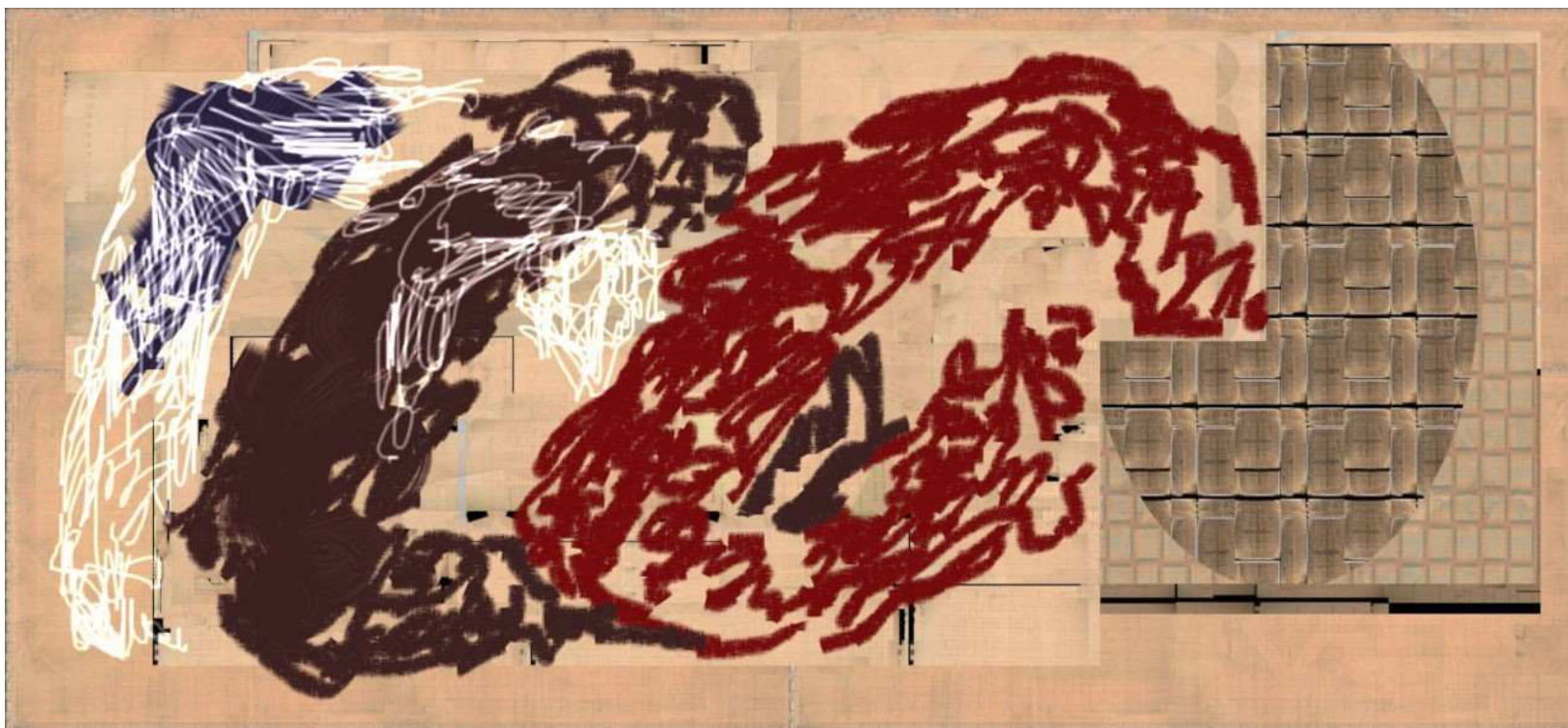
Intra Dianetics of Drawing and Semiotics of the Conception of Nature of Nature

The Eakins Skiff and rowlock was a dry warlock aside to Degas Dancers as paradigm of motion considered as a flux of inter constitutive rhythms' building into each other as built, and in Degas case the "rhabdos" or staff for beating time was pictured in the ballet masters hands, in the skulls the row blade (consider also Heraclitus : Aeschylus deserves to be beaten by a staff(poetic meter was beaten with the rhabdos like ballet). The physicality of rhythms referenced by artists range for Raphael and Caravagio towards fencing, posting of equine motion arrives to Matisse and many, In Chinese the mirroring of Nature as resourcing calligraphy is the name of the game transported to the Iching trigrams and in particular the structure Heng or the bone stroke and Xin the heart contrast wave and particle, in my case the flip turn of swimming has a resonance, tennis and the spin of the ball are referenced by Chardin, in this list you have a kind of Occupational Therapy view of the cortical integration of reflex patterns in activities of Daily (play—ha ha ha) and so the play on words by with movement is conceived as a verb in the many words for drawing by which Sanskrit syllogistically develops the idea of reference as a drawing in, out, around, through, between, and so forth is an underlying evocation in our language and midwife between the making quality of The Akkadian or Proto Indo European sources and the grouping and punning instinct of the Greek inflections upon those morphic bases. (speaking of which the drum is an idea assimilating Bachic modes, architectural roofing, and the ear via tympanum (tympanum meaning drum)

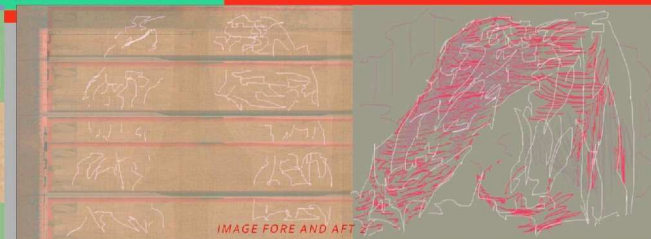
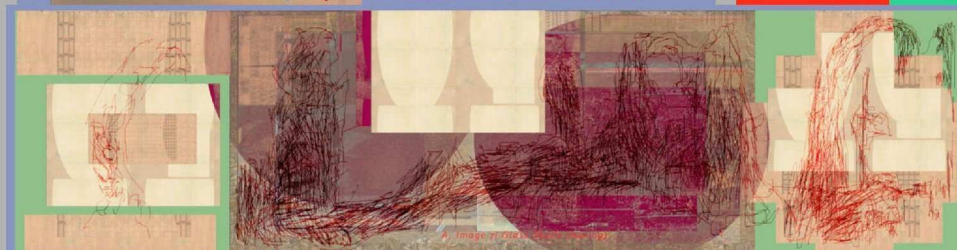
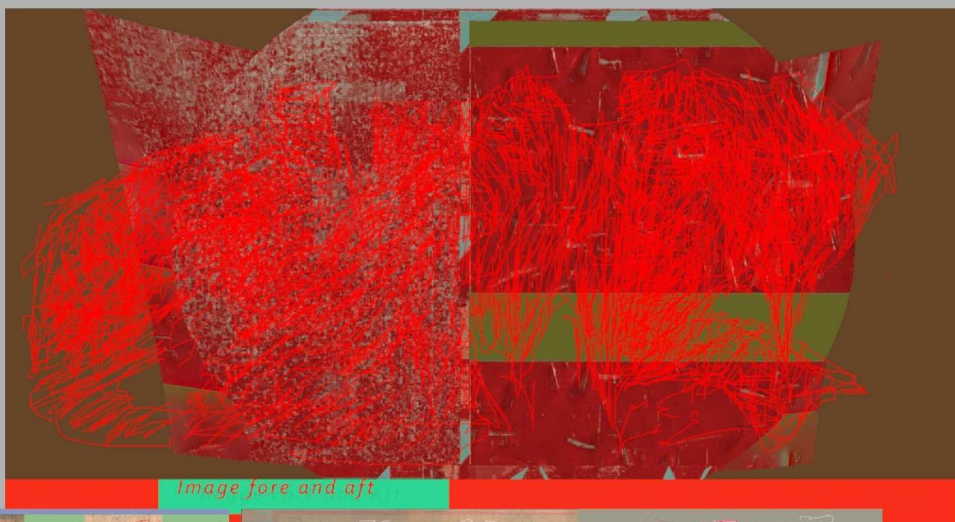
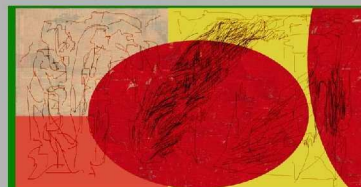
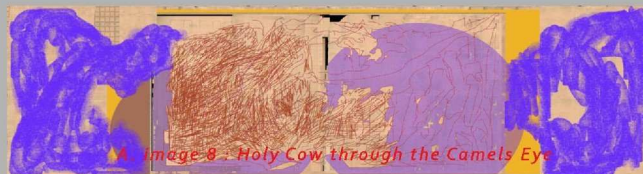
Seeing itself has the quality of motion sensing, and Degas instinct to study drawing across the board, in terms of many artists as a compendium of knowledge paved the way for the idea of a cultural lense, taken up by Duchamp's Glass. The Pie word for glass as "gel" then Is appropriate to the deterritorialization and adhumbration of this trace and rhizome as the sense of how things gel provides in itself the motivation towards origin by which art keeps finding yet throwing aside to enter as best it may the sense of origin that its reading makes of itself being a making , a transference, a pattern of disruption, interpolation-interpellation and reference to the alloysis of material construct fronted and matrixed to flux of being.













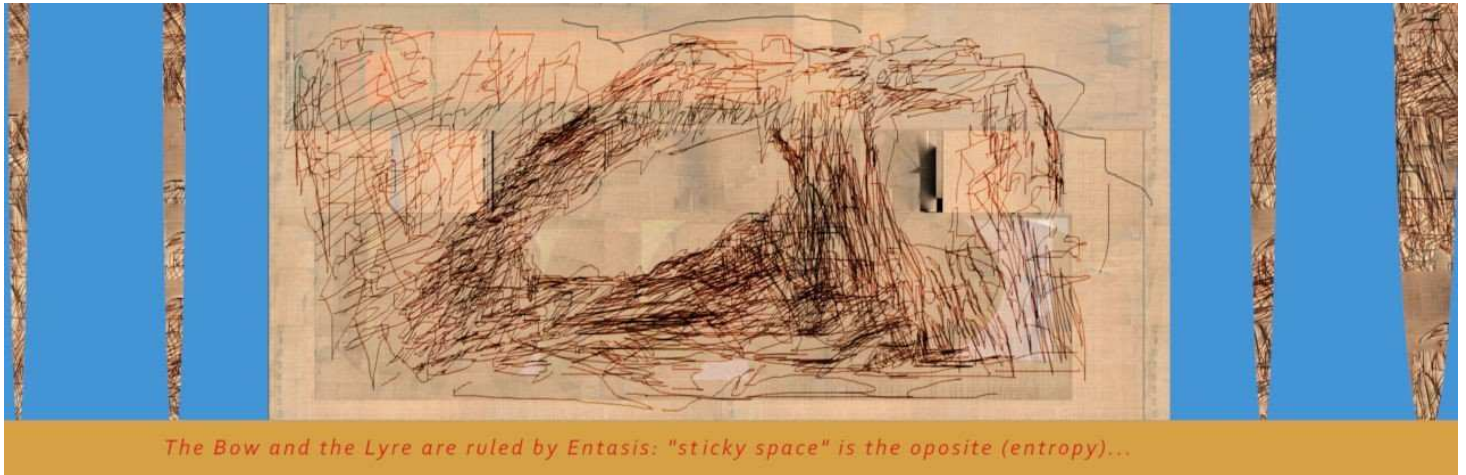
RE. : Rhetoric

Rhythm of placement center and out of artist and audience as in cadence and narrative level, patterns of linking reference by constructing.

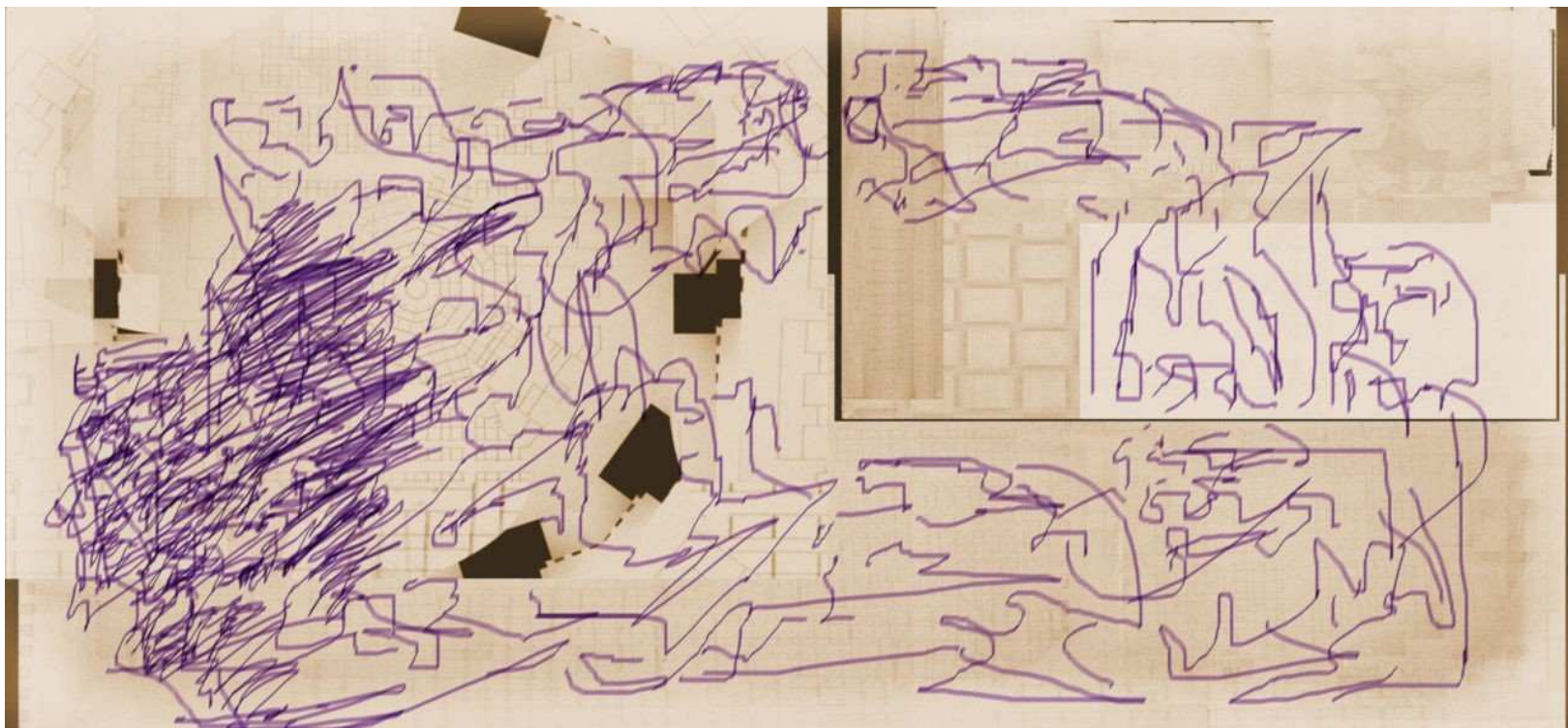
What is constructed? Emphasis, cause, ambiguity, analysis, meter, inversion, repetition, trope, -(associative thinking), scale (synecdoche), compound reference, shift in context, list, the morphology of categorical thinking by which the indication and configuration of corporality transforms itself. In general a grouping activity and introduction of context in a narrative of becoming. In materials- a simple screw does all these things. A joint makes in place –carpentry without nails- with hardware- a different narrative...how a theme emerges through canonical inversions and diversions of a reflective and generative nature : one may think outside of the block in terms of the lump and the hollow: rather than only a removal of material the object may be thought of as self siting in the sense that it may wrap around itself in such a way that what appears the background is the same form come around to view in contrast and contributing a field effect.

In the PIE Ni means down and Ahme means dry: I speculate Heraclitus may have punned nomos or name out of his reflective statements that he preferred the wise as a dry beam of light, likewise “same” is a derivative that has overtones then of a stain drying to match again its original tone. By the same token the fragment Khan translates as the path of the carding wheel is both crooked and straight gnophein odos entheia kai okulie to relate contrasts but I read entheia (he is translating this as “straight) to mean regarding influx of spirit, the word is usually used to describe the rapture of the Sybil –thus I substitute on my own: “fates source is its divergence” which makes sense because it relates then to another fragment “mans character is his fate” This poses the influx of potentials to their characterization as two sources which have the potential to evade duality by accepting a clause of hiddenness and revealing as like a drying to “one”.



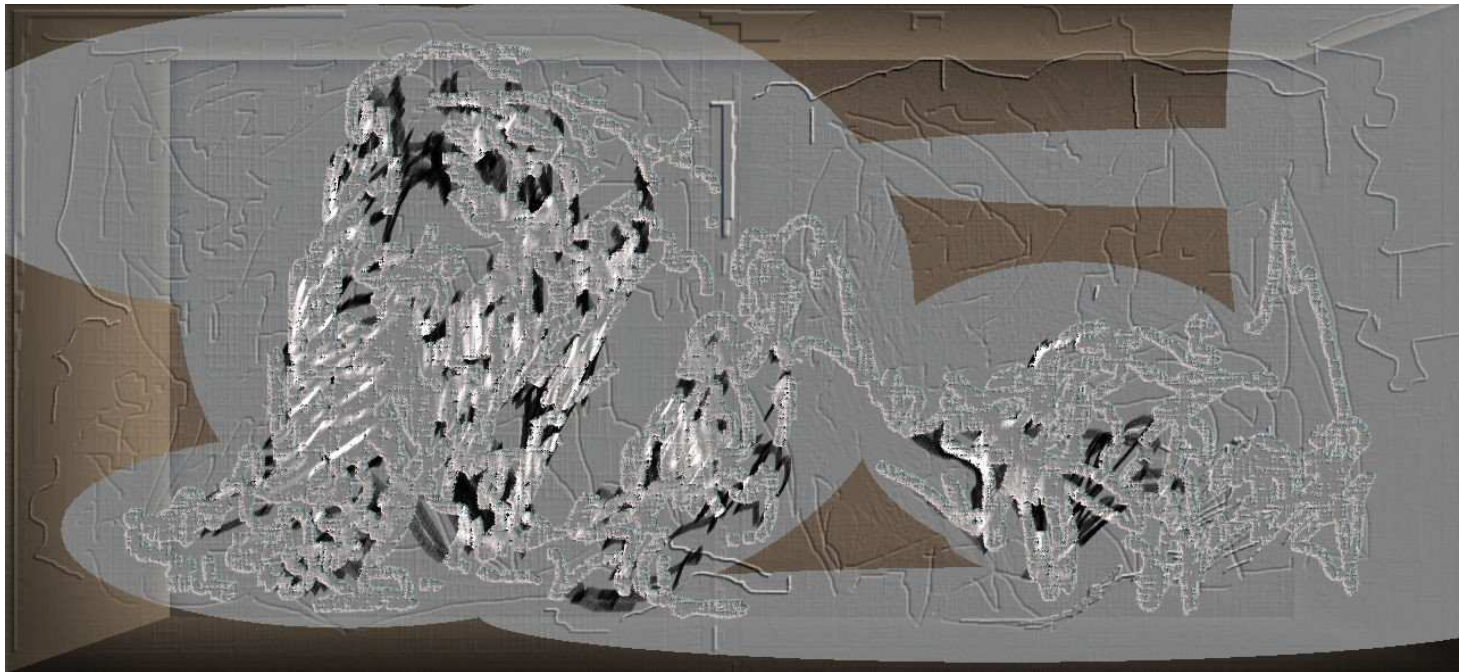


The Bow and the Lyre are ruled by Entasis: "sticky space" is the opposite (entropy)...



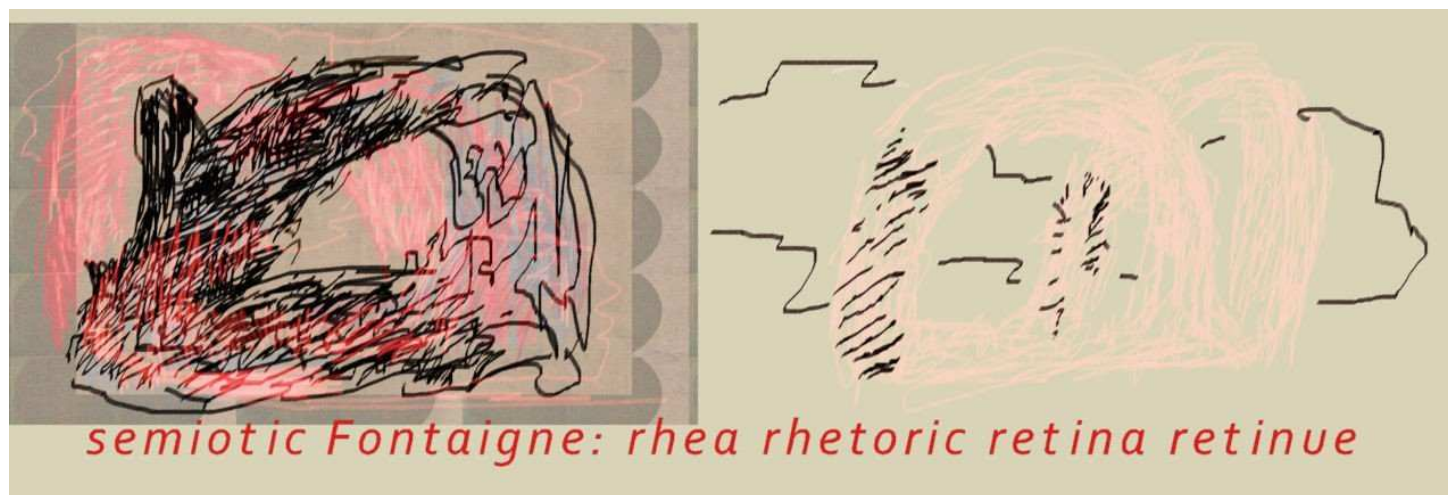


Enthusiasm for a metaphoric amphora

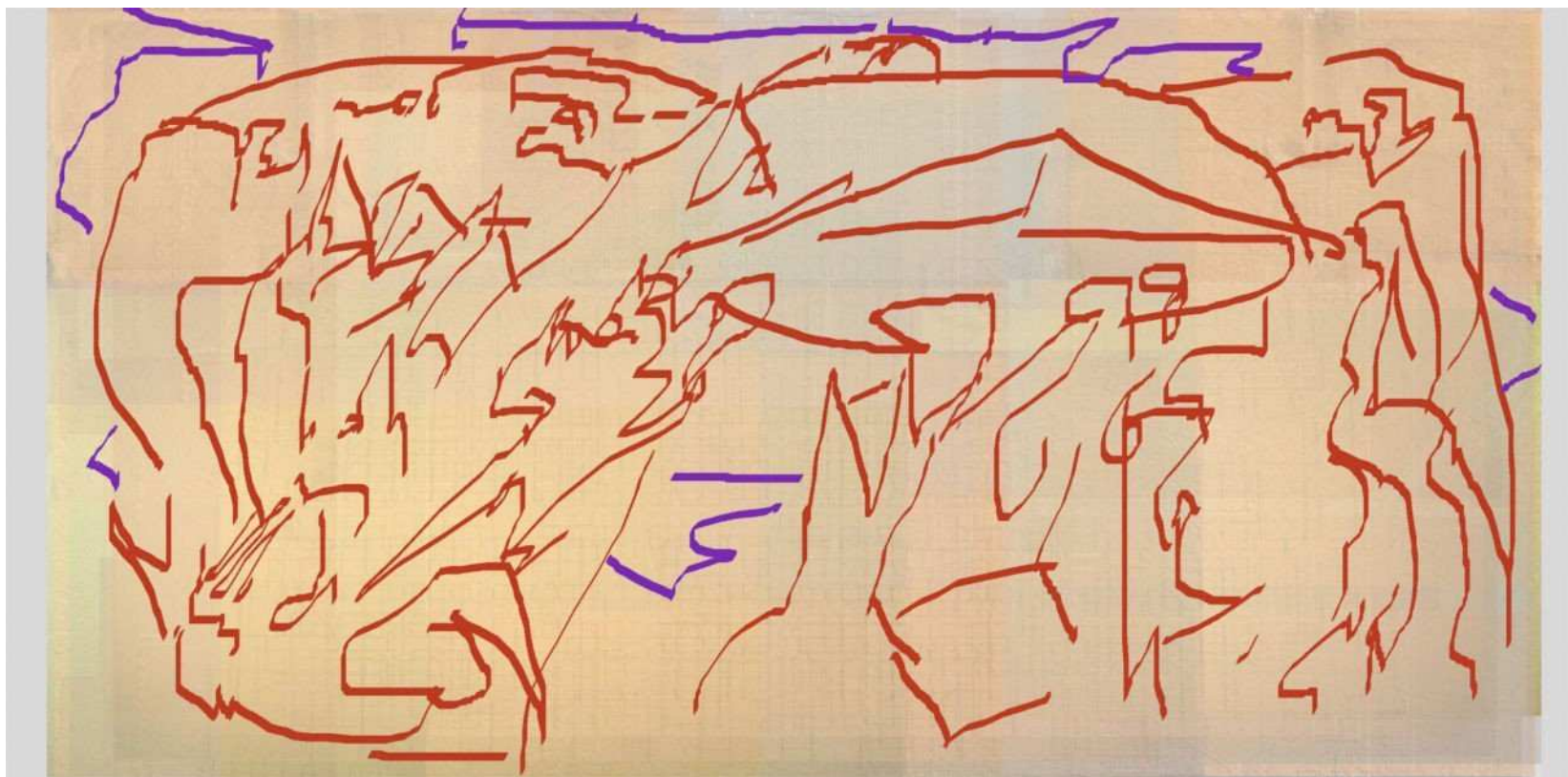




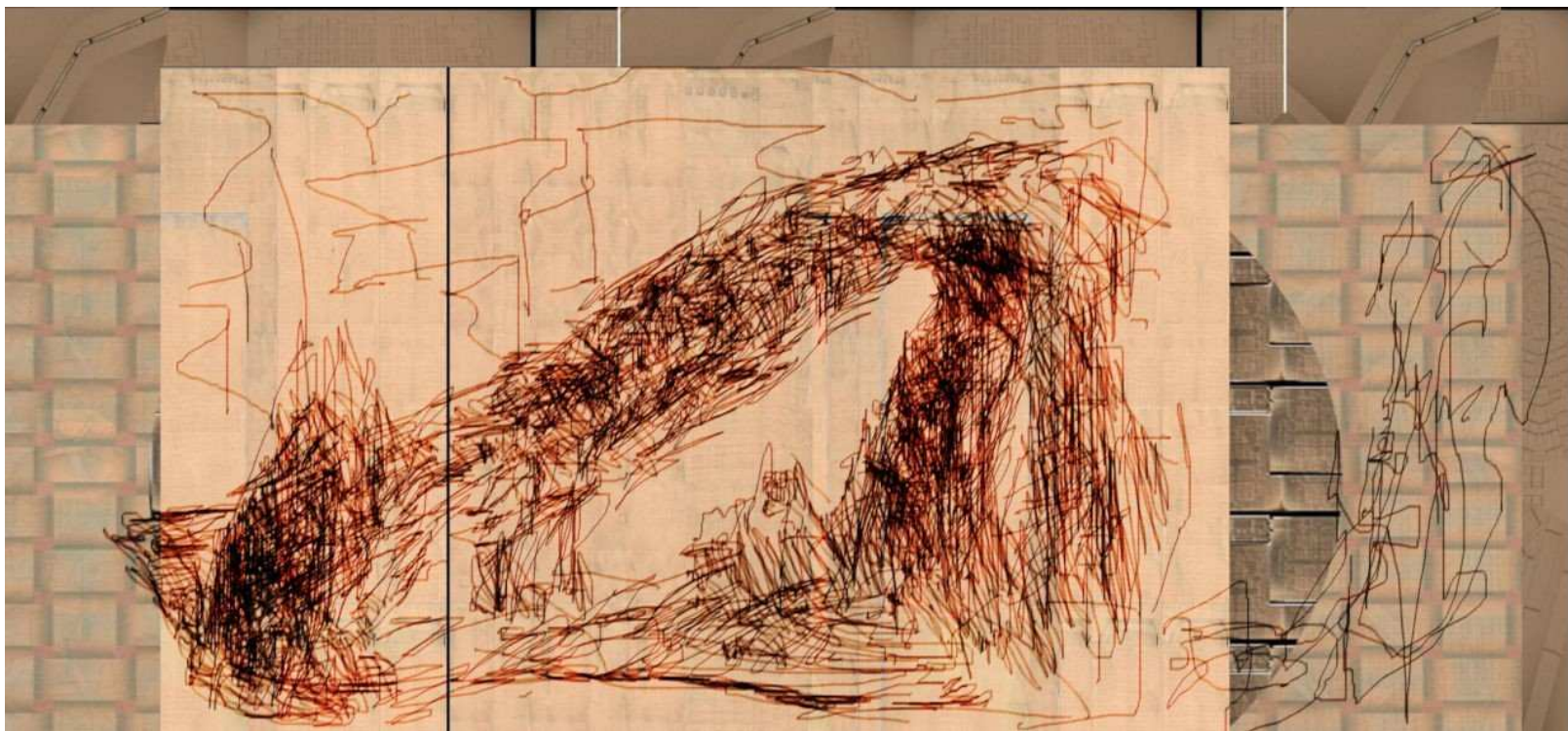
Trieme Matheme:
Sanskrit Apuraha -flexed bow
PIE Agla Brood
Greeth Ptheros overturn -depose

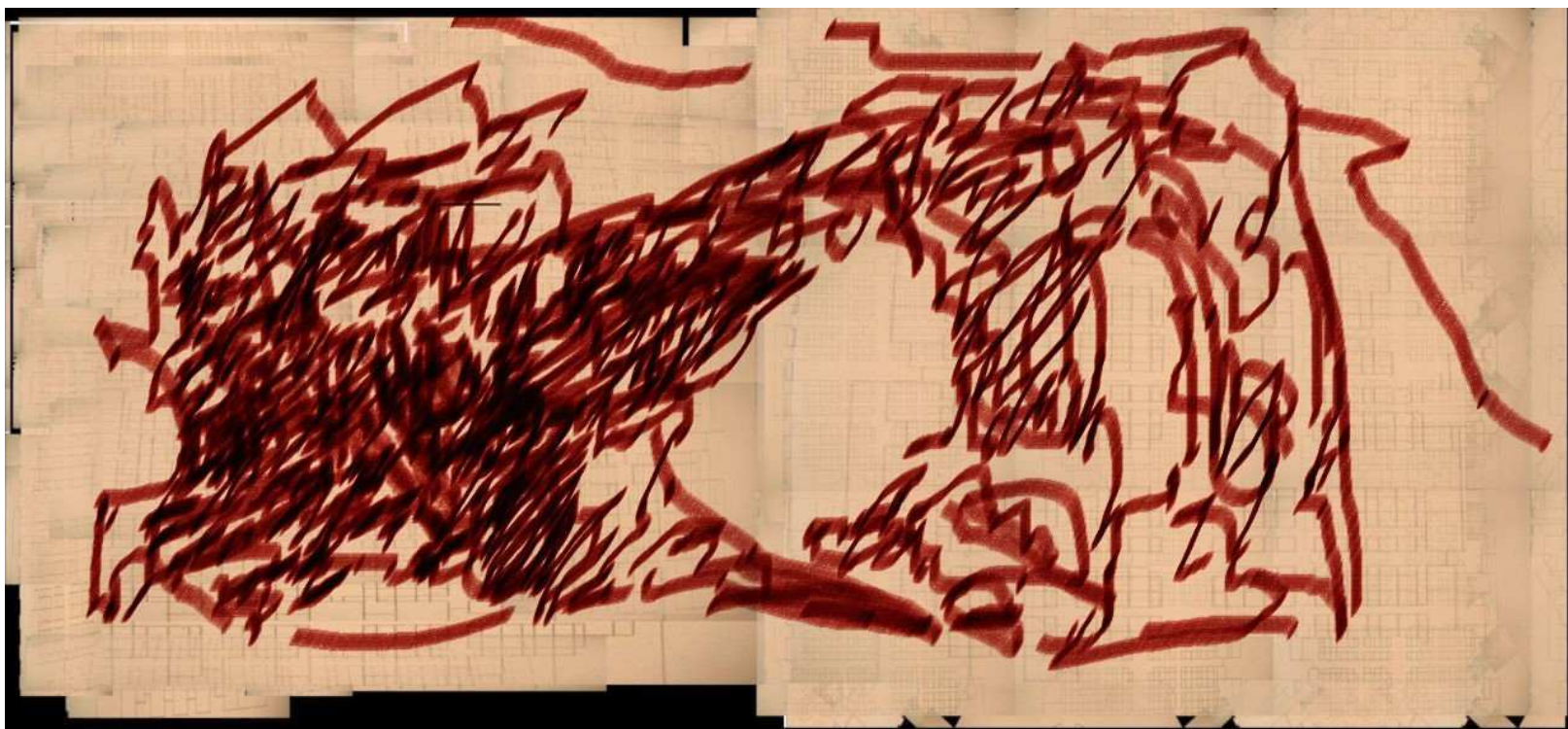


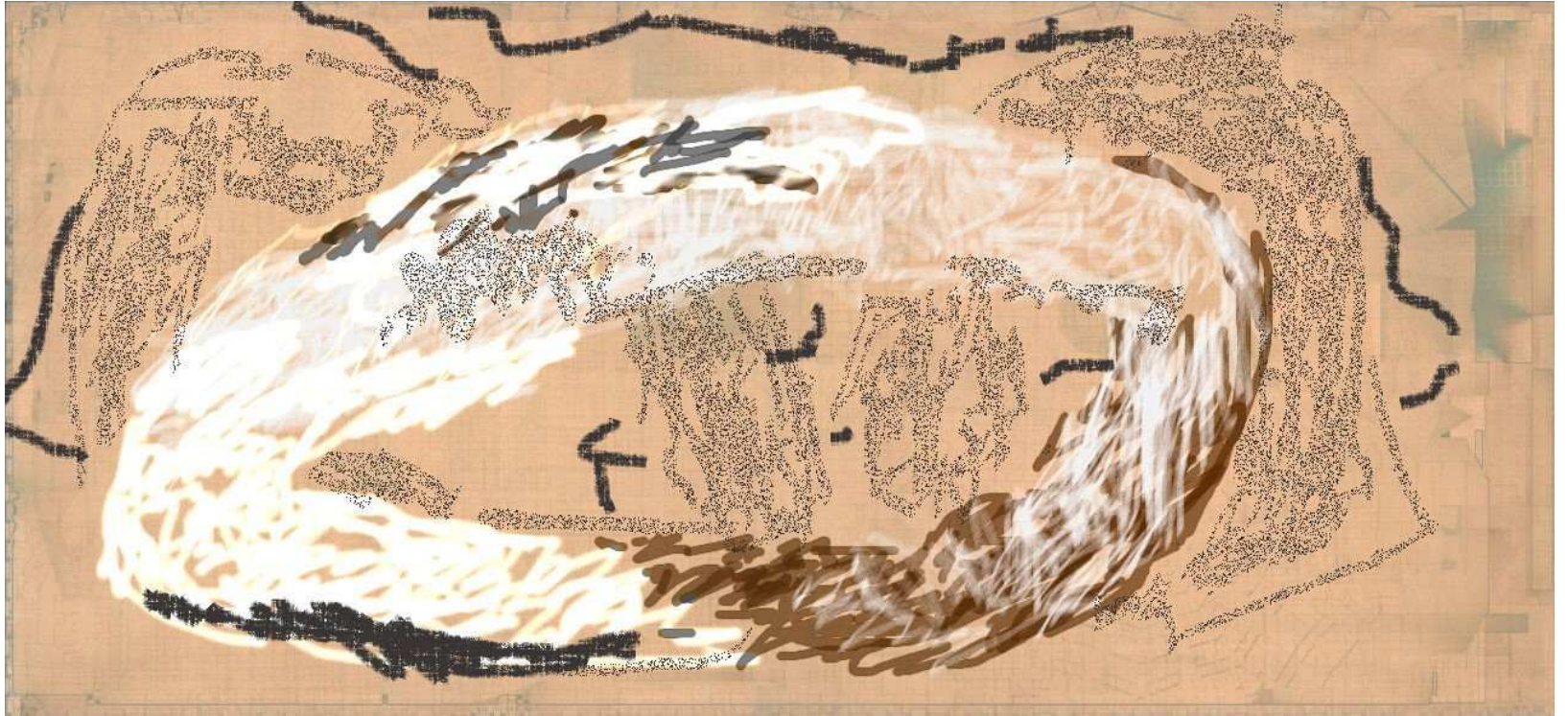




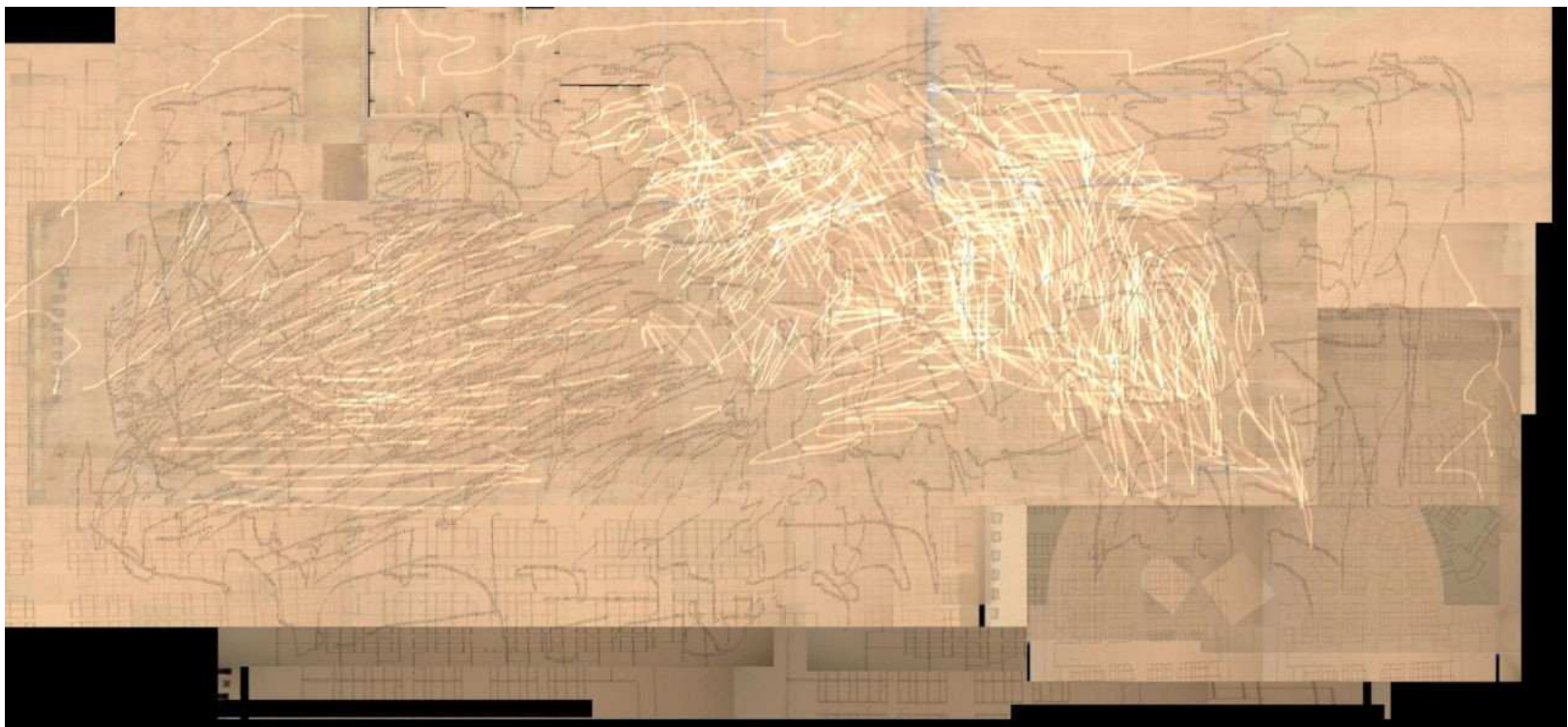


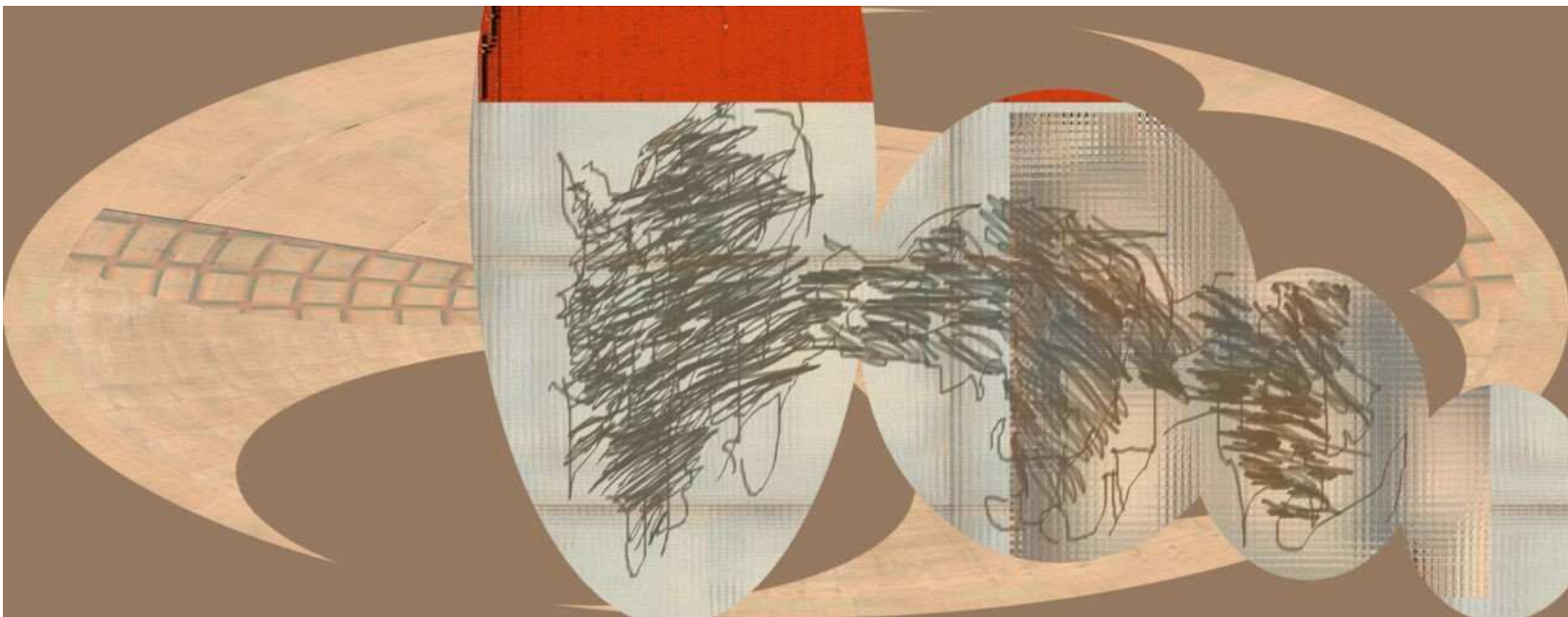


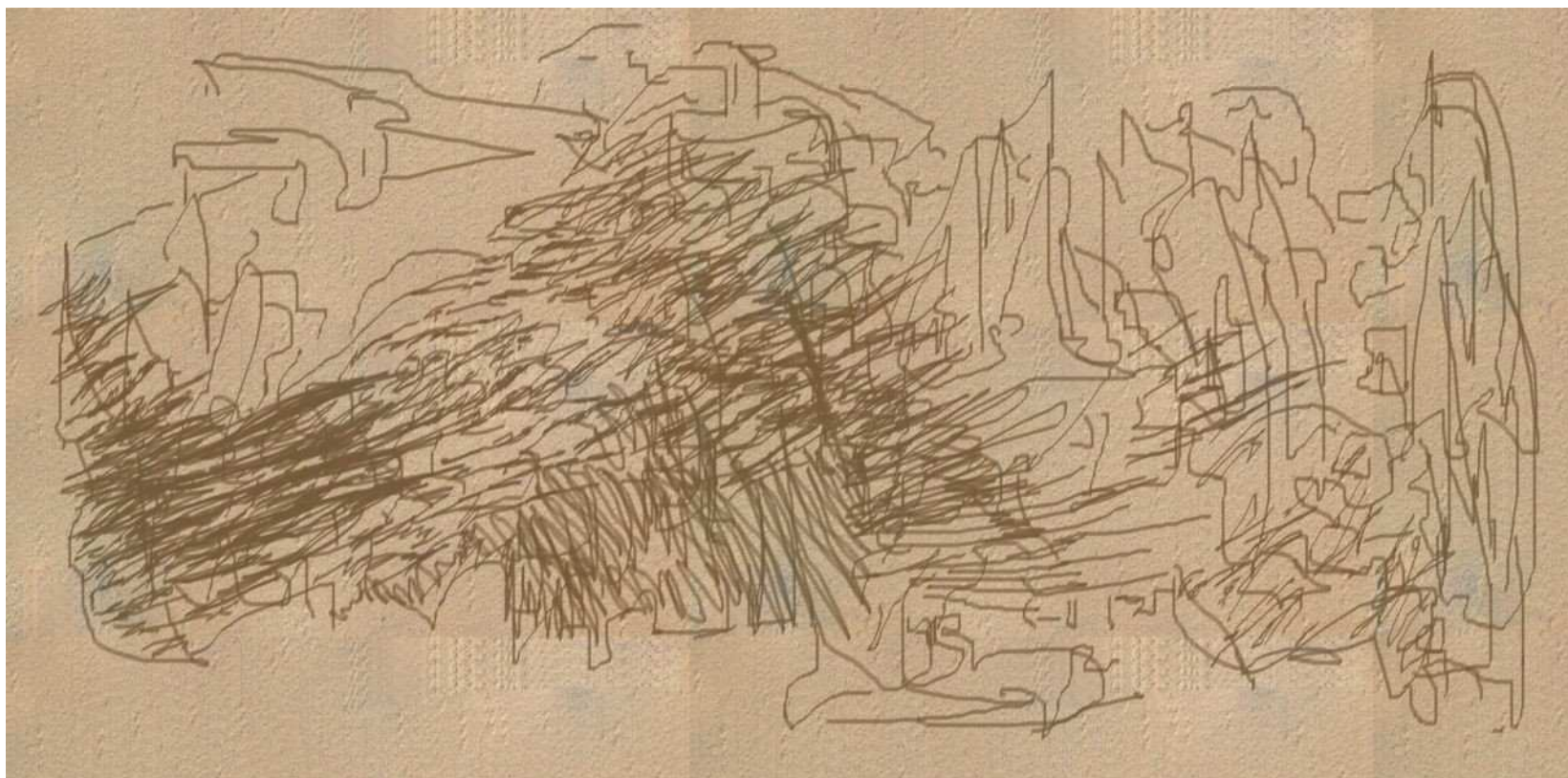


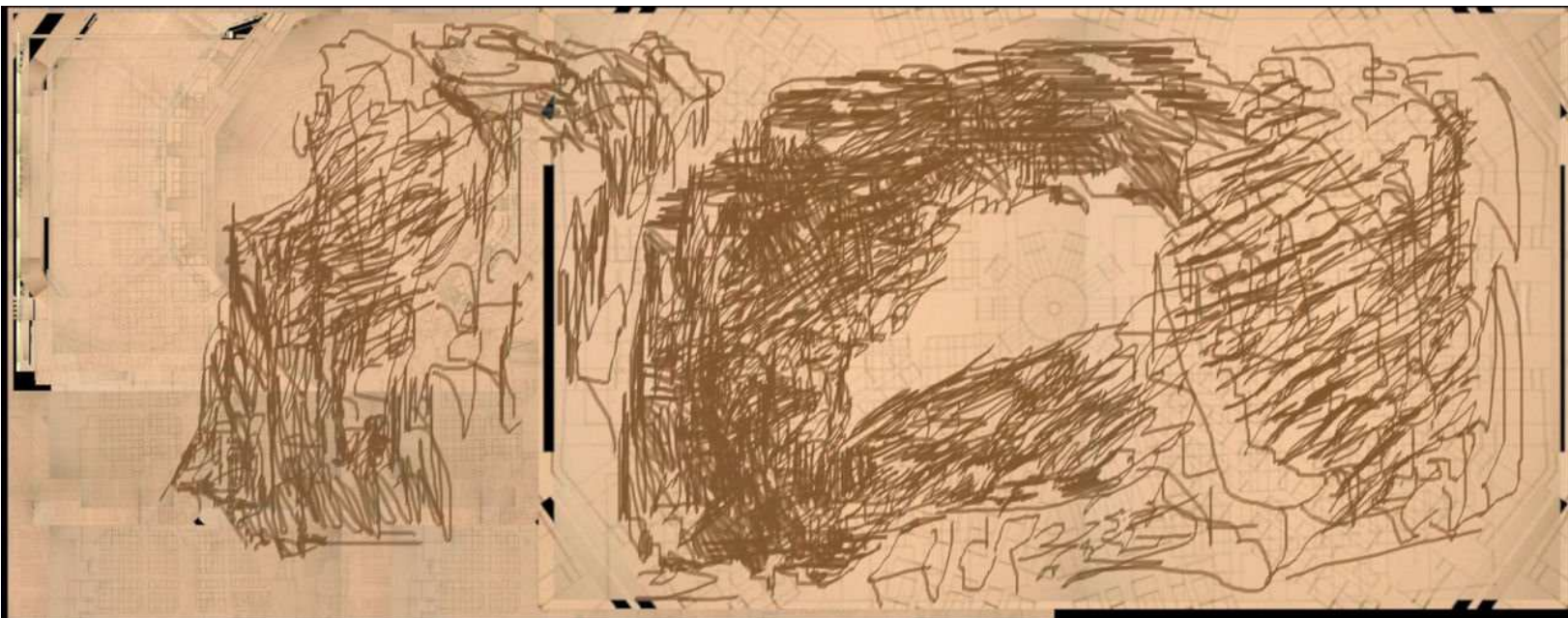








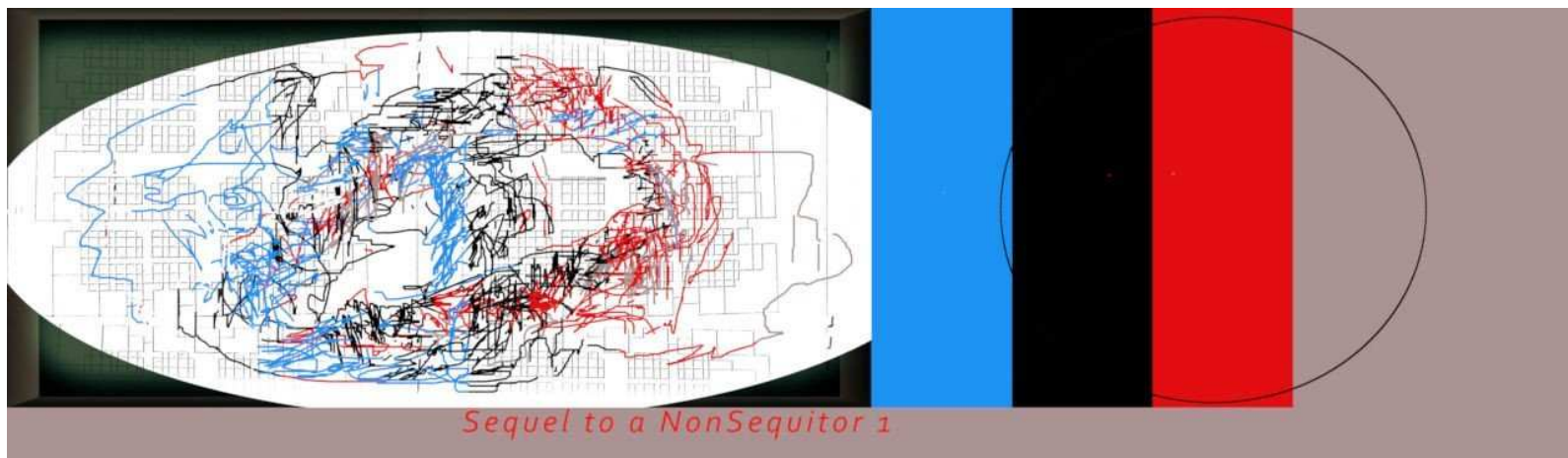




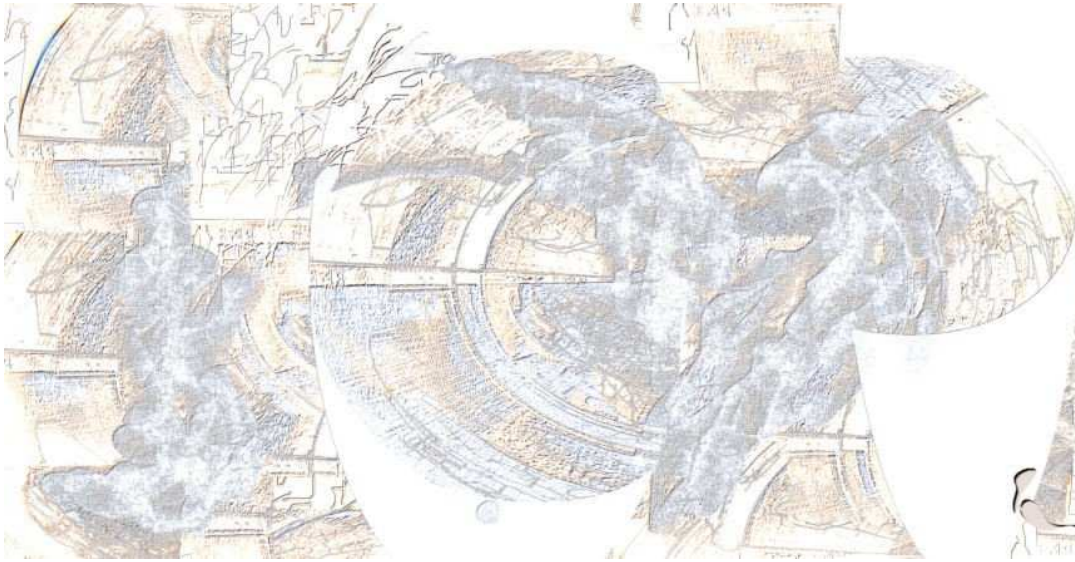






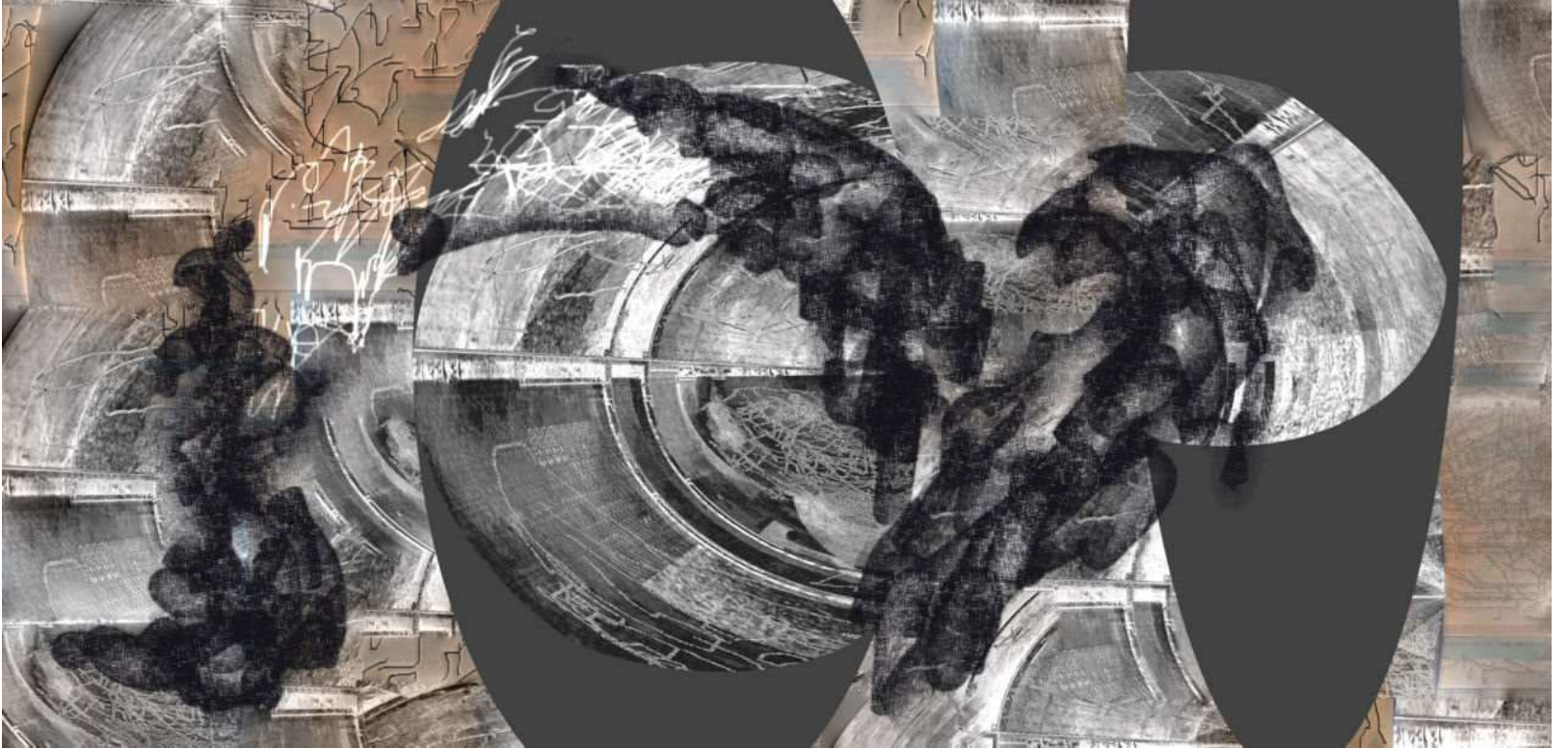


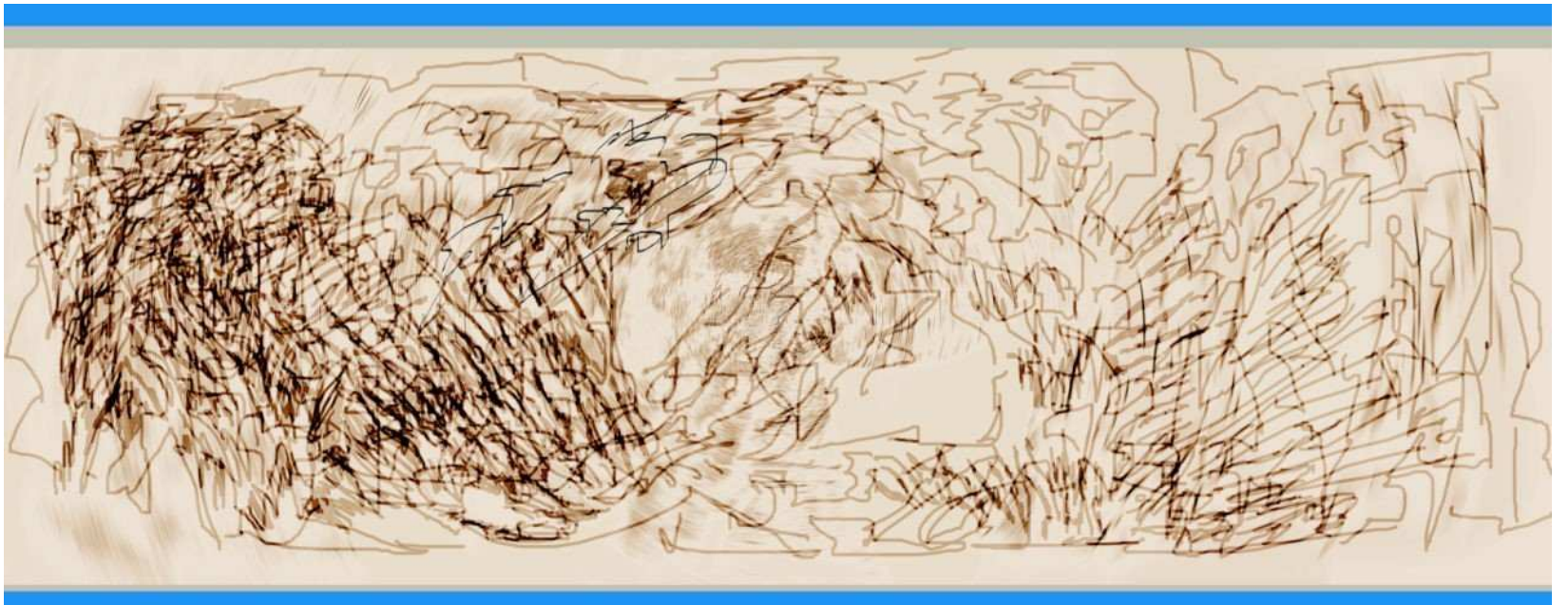
Sequel to a NonSequitor 1



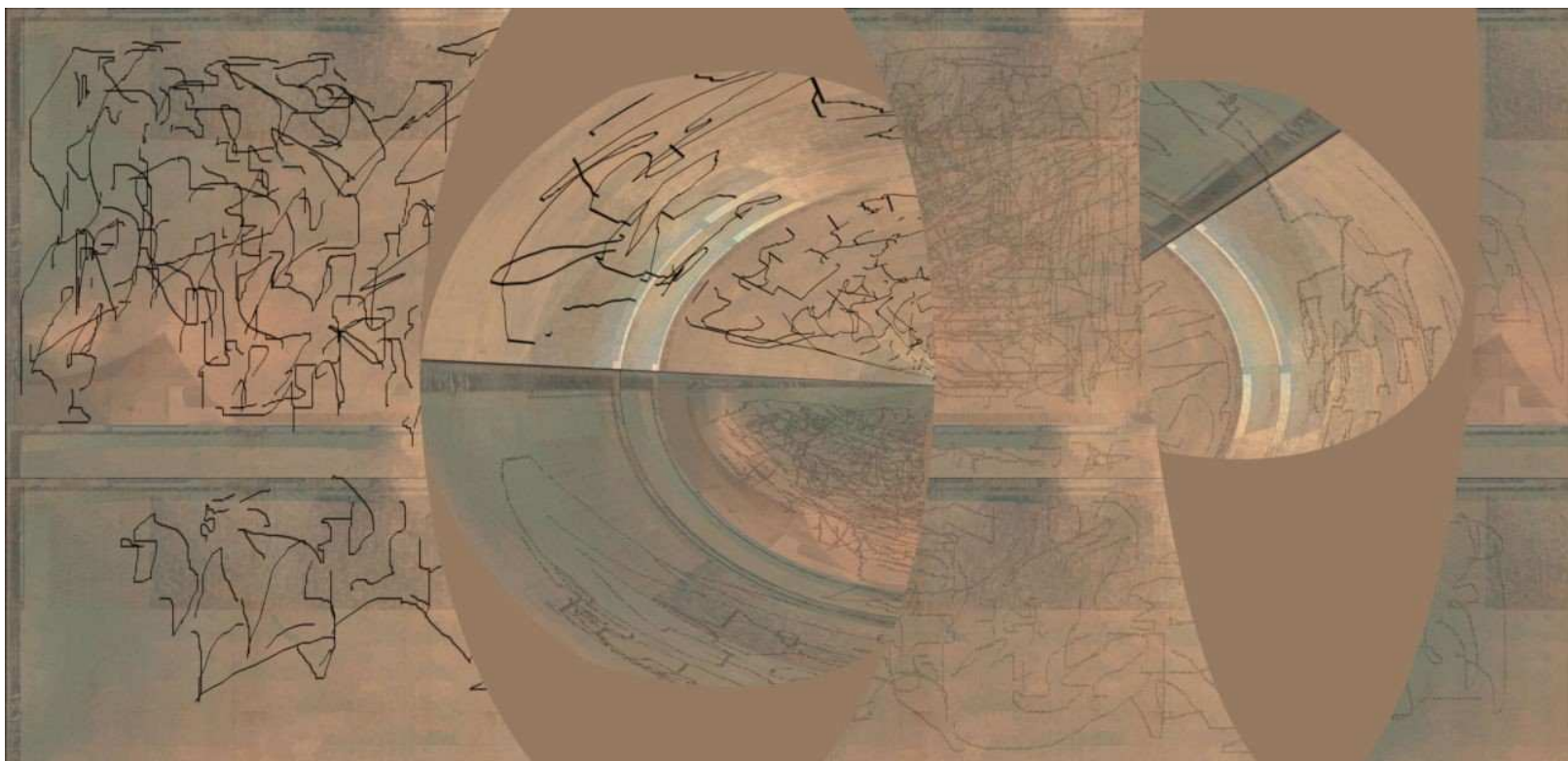


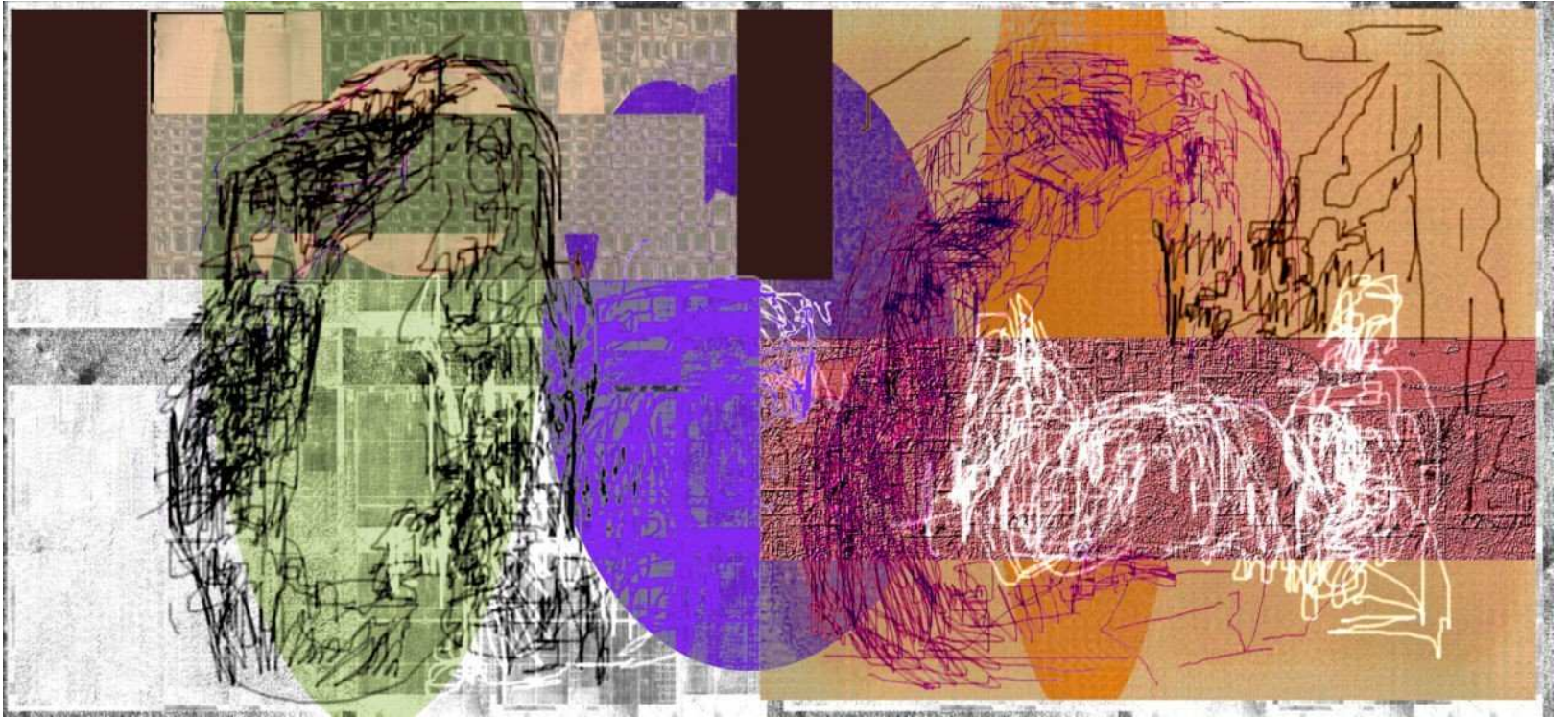


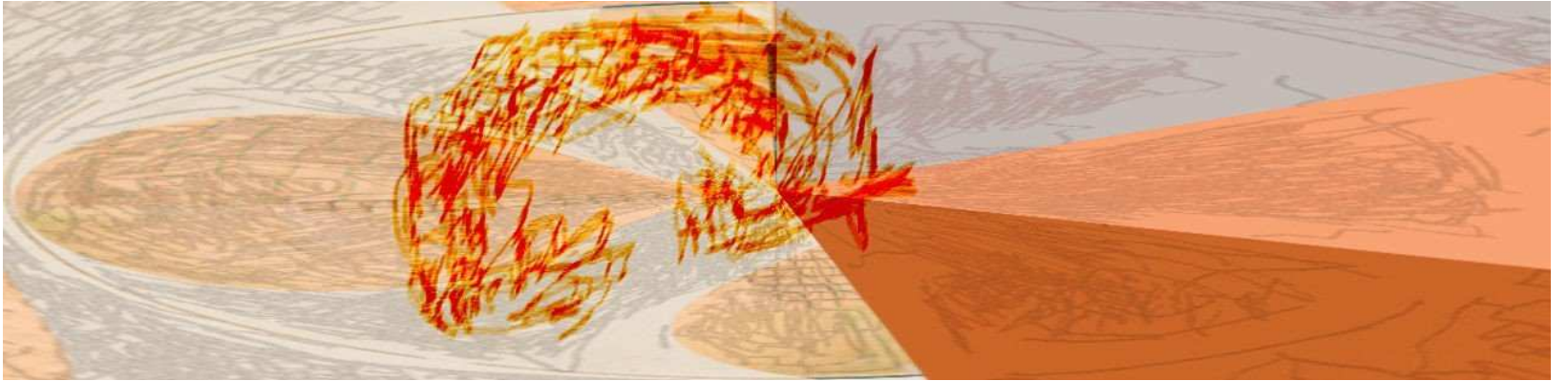


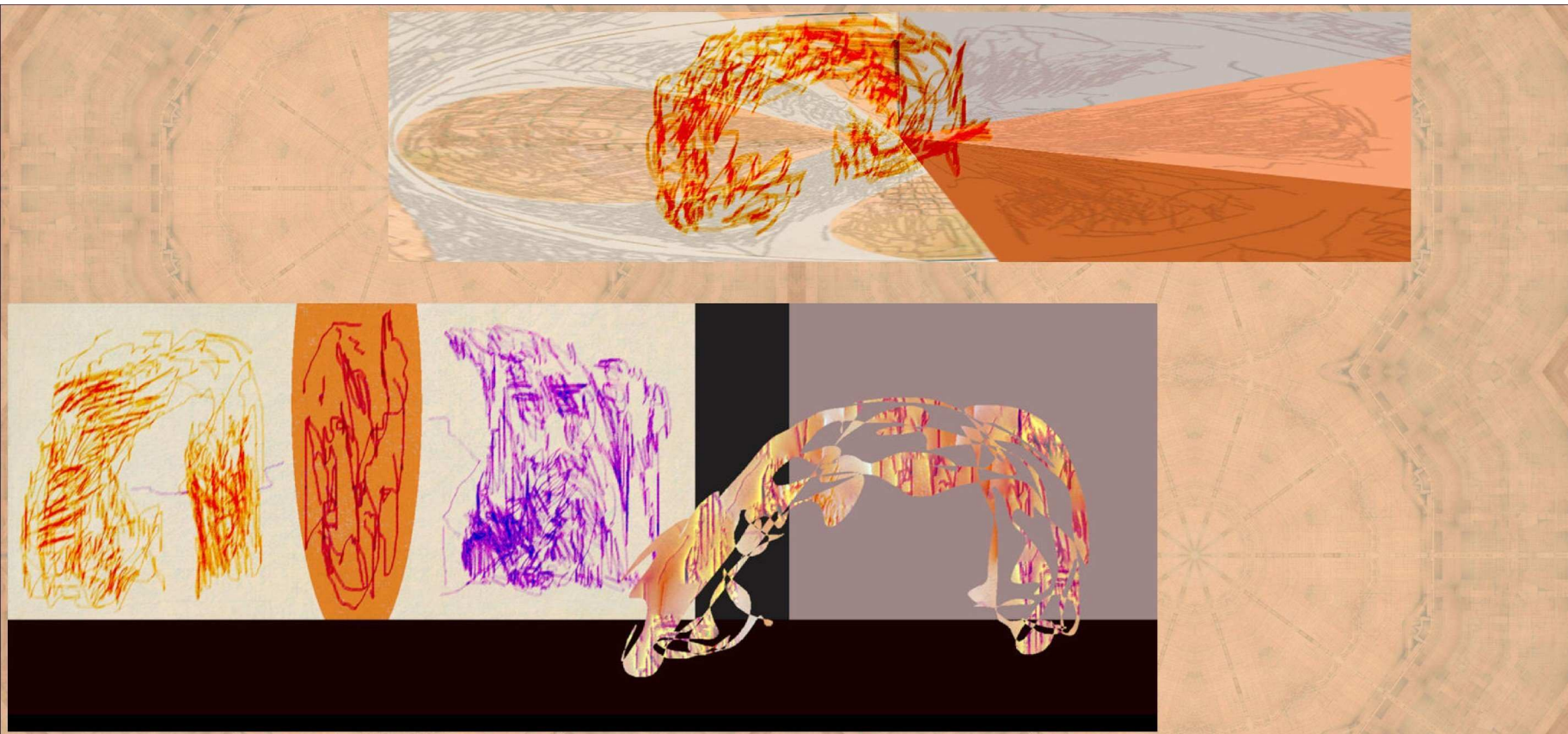








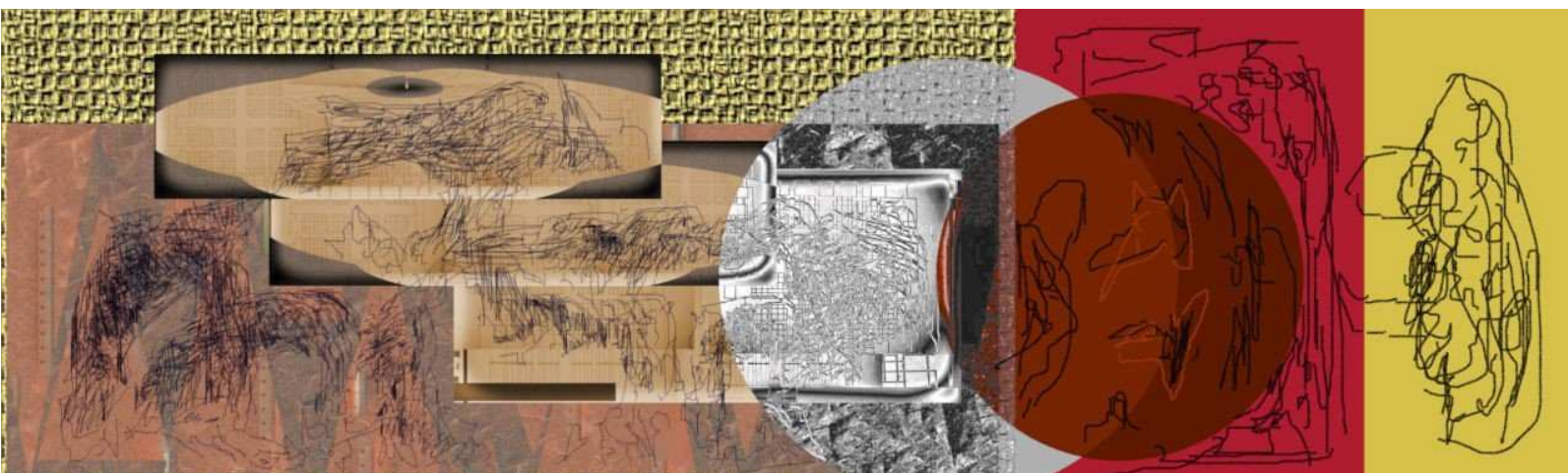


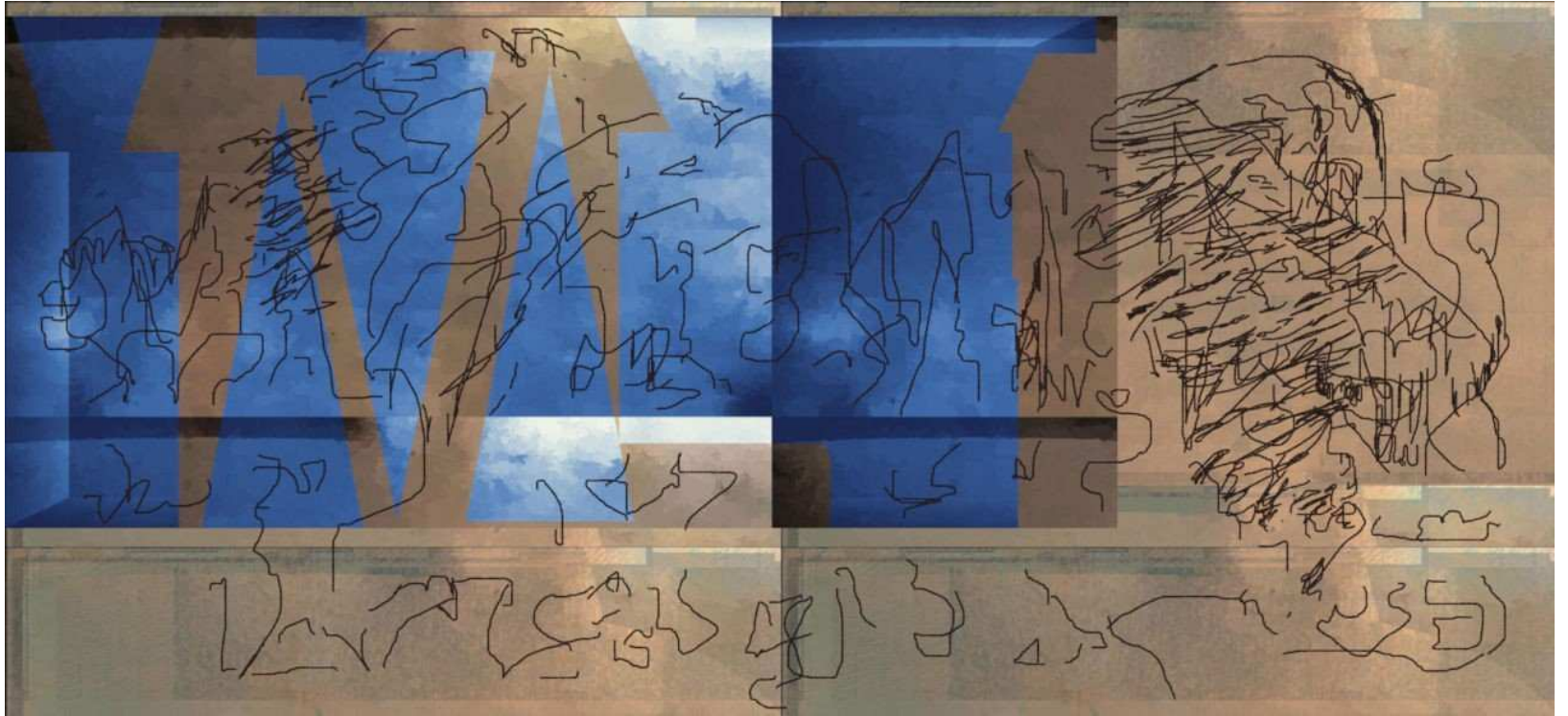




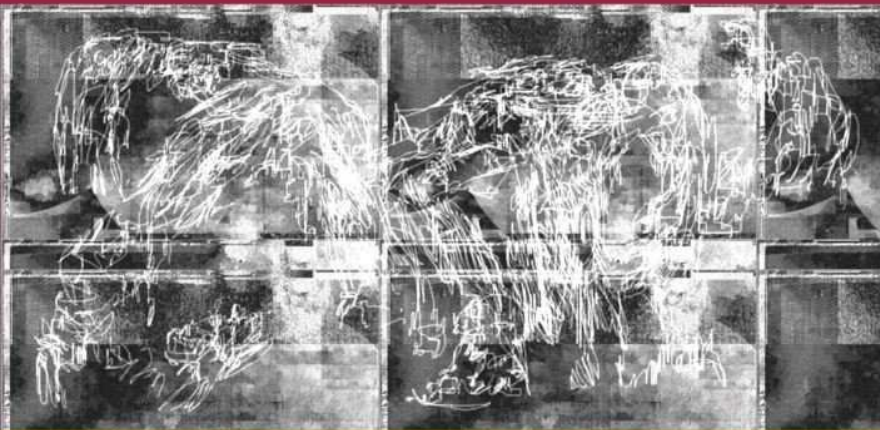
Between Now and Then

Garden Bridge W/ Bridge Guards - San Francisco and Degrees of Difference





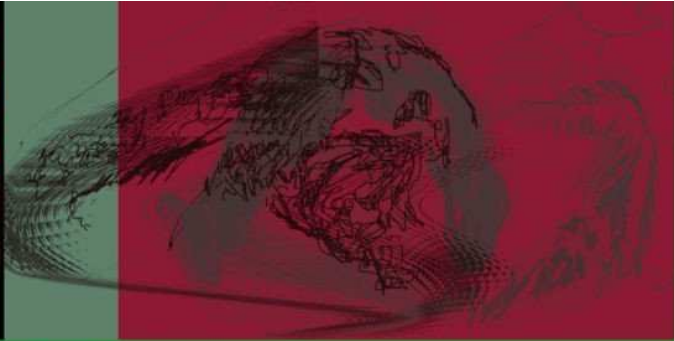




X ray of Projected Alternative to Sculpting in Gello

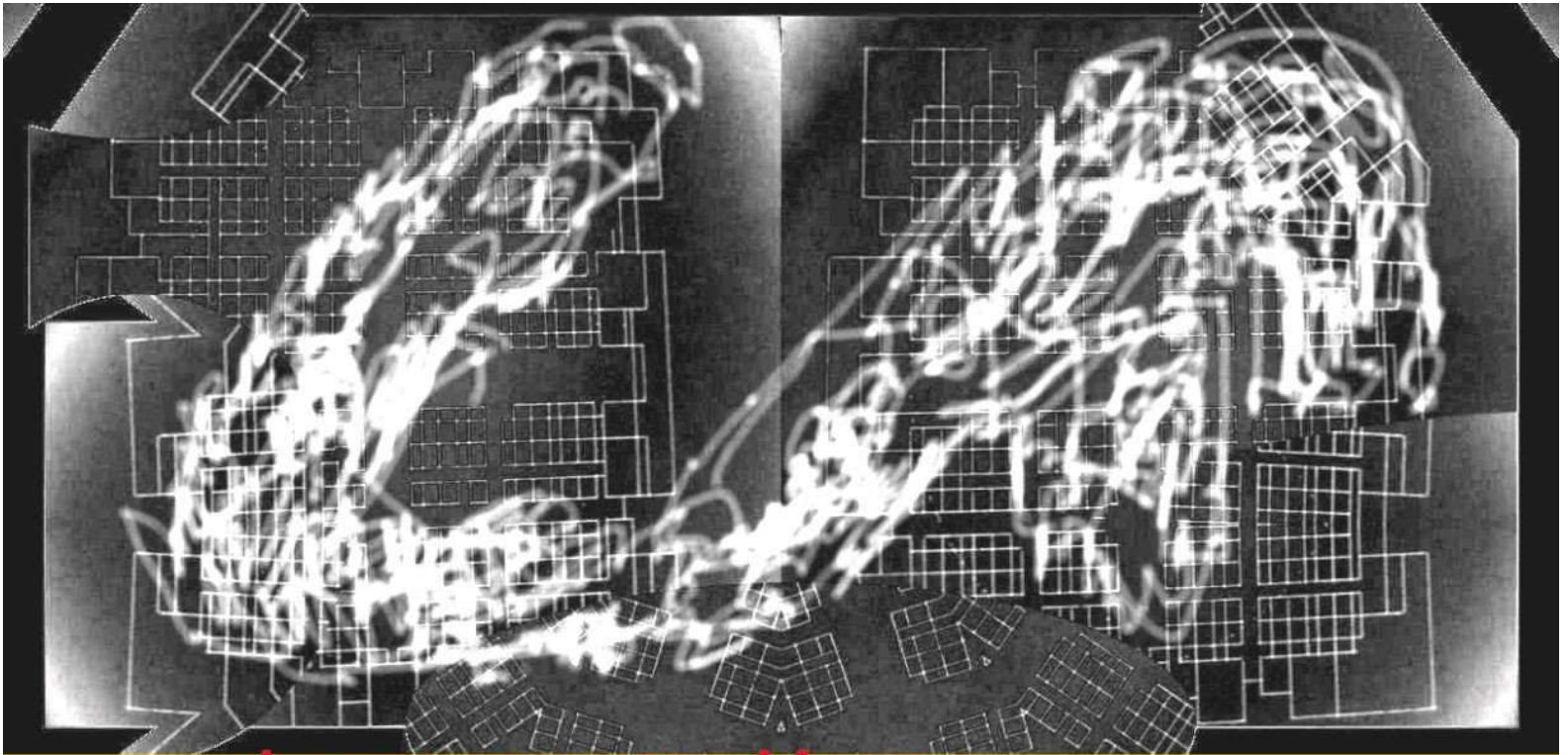


*Kathmandu Mandala : Newari culture
glass --KHa (transparent in name to parent)*



Sanskrit drawing verb: amayuranha "drawing in net"

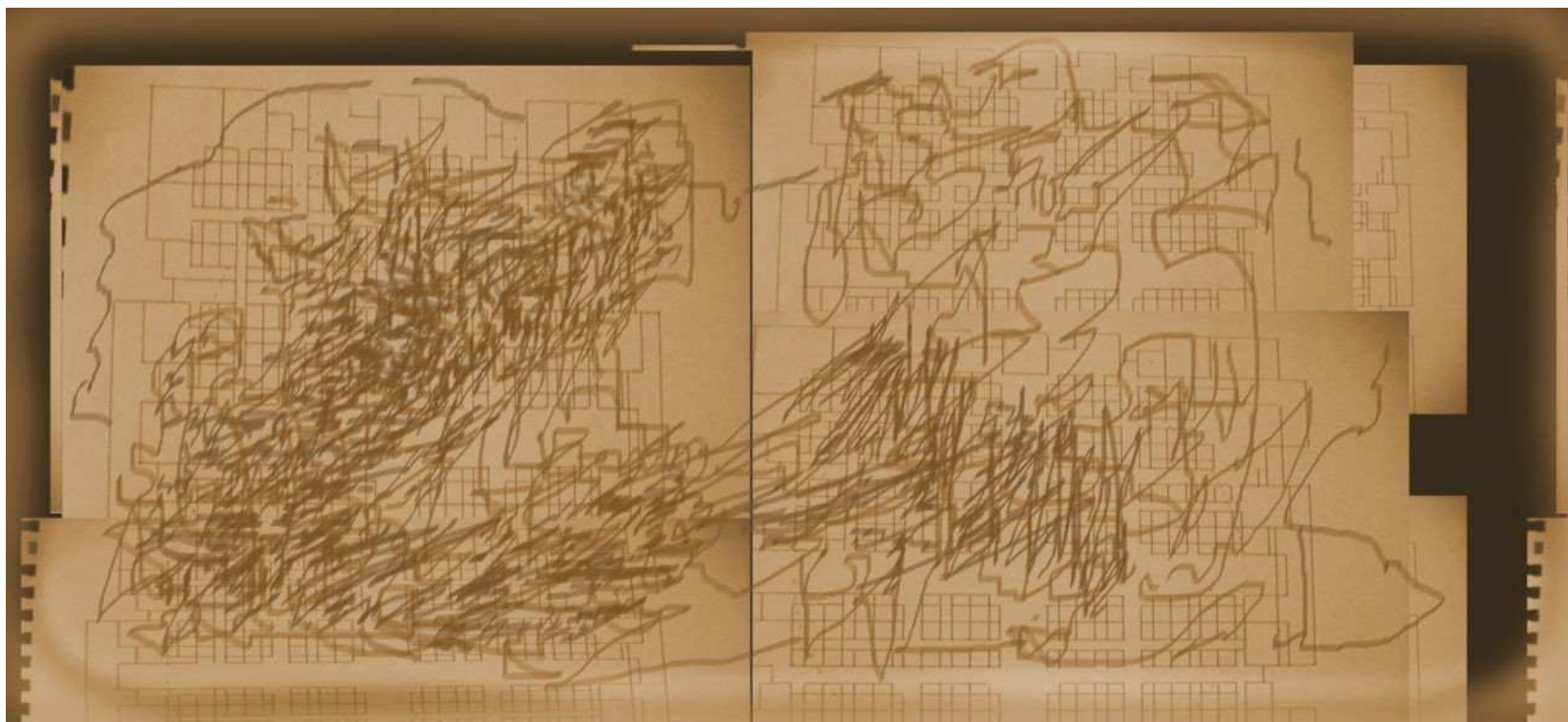


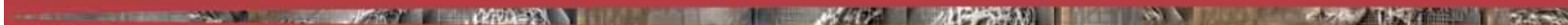


Agamemnon Meme

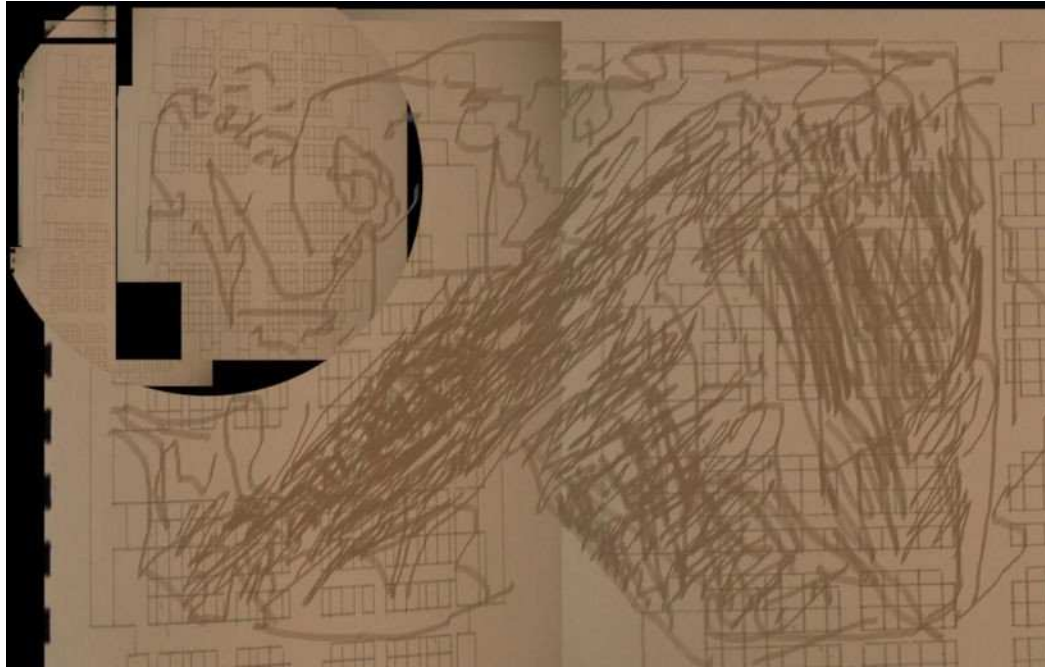




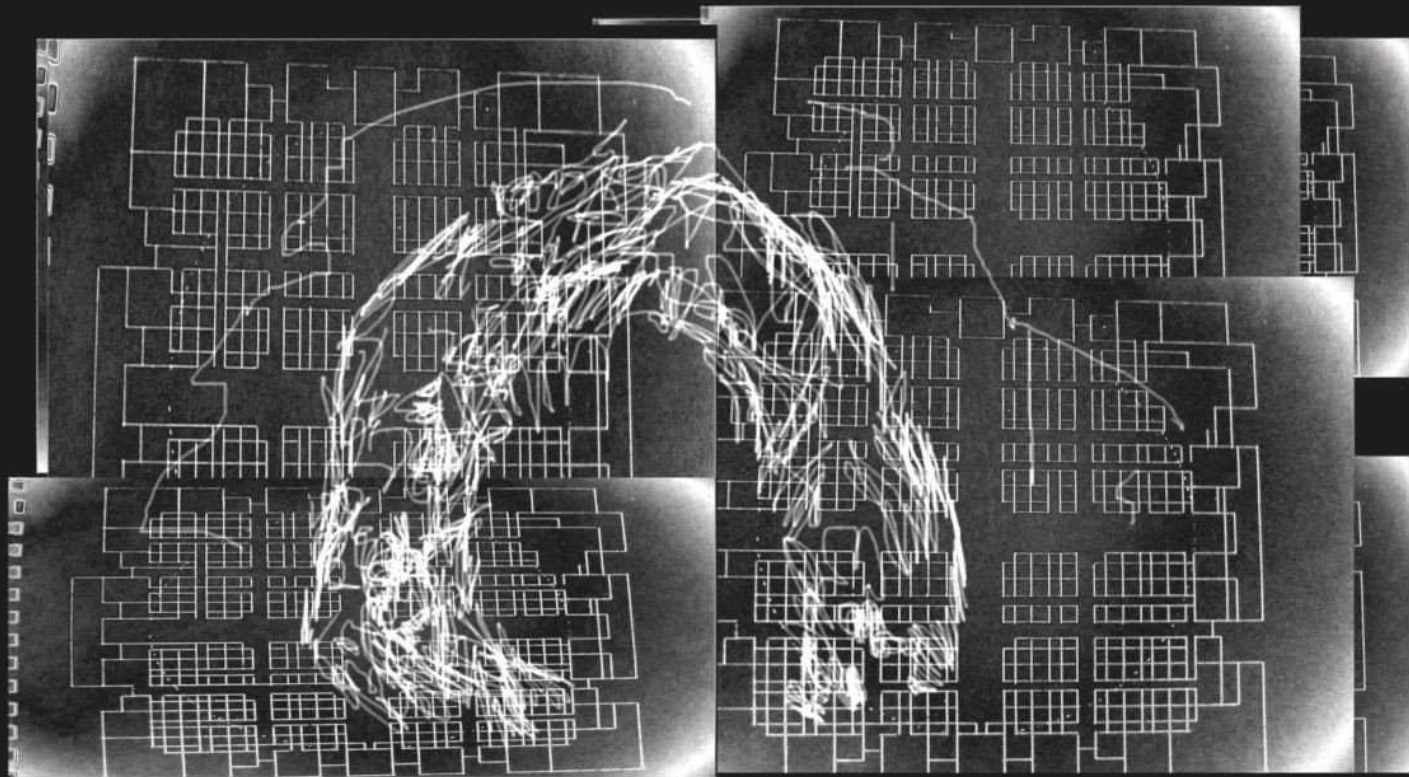


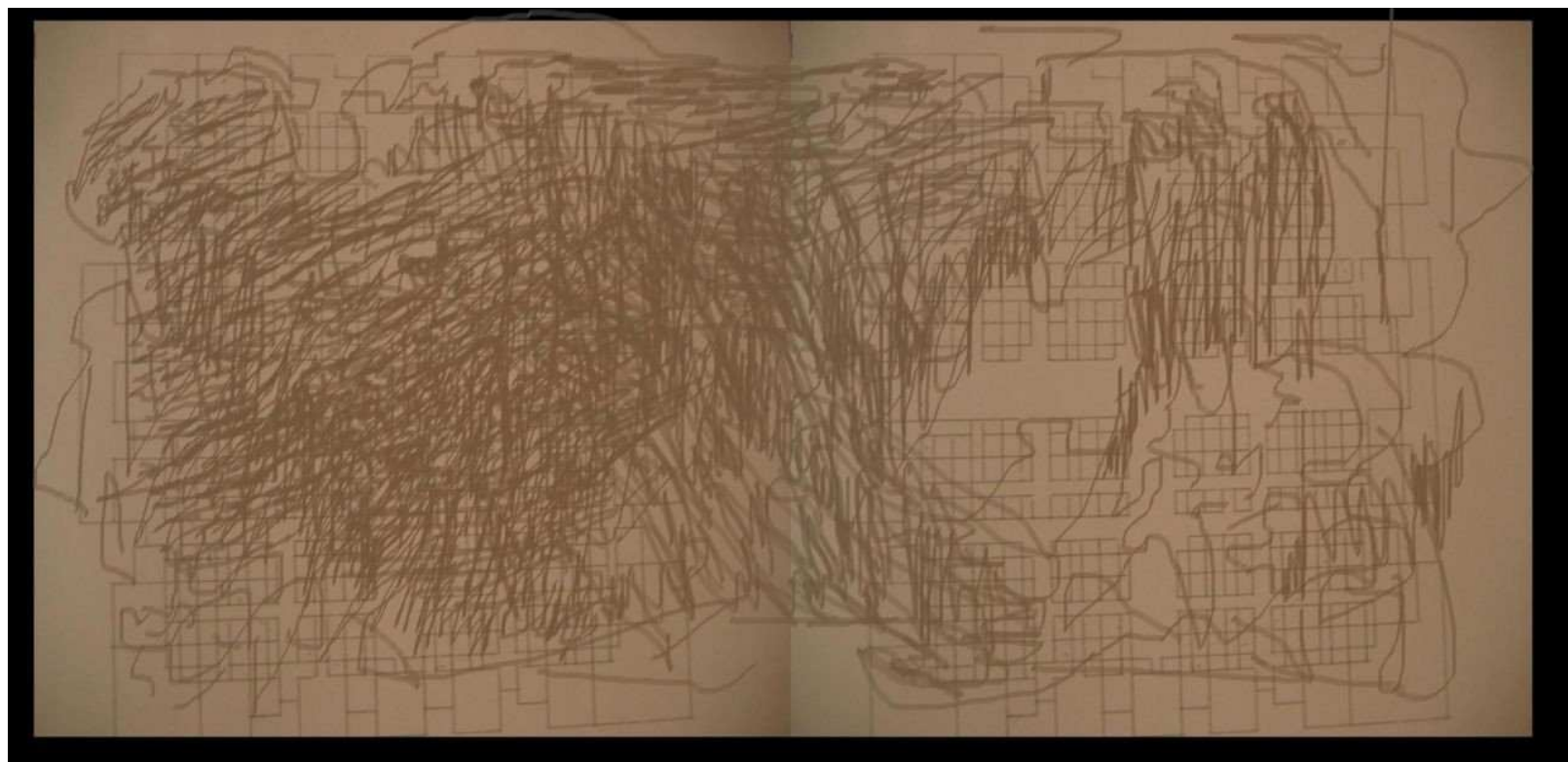


Agamemnon Meme



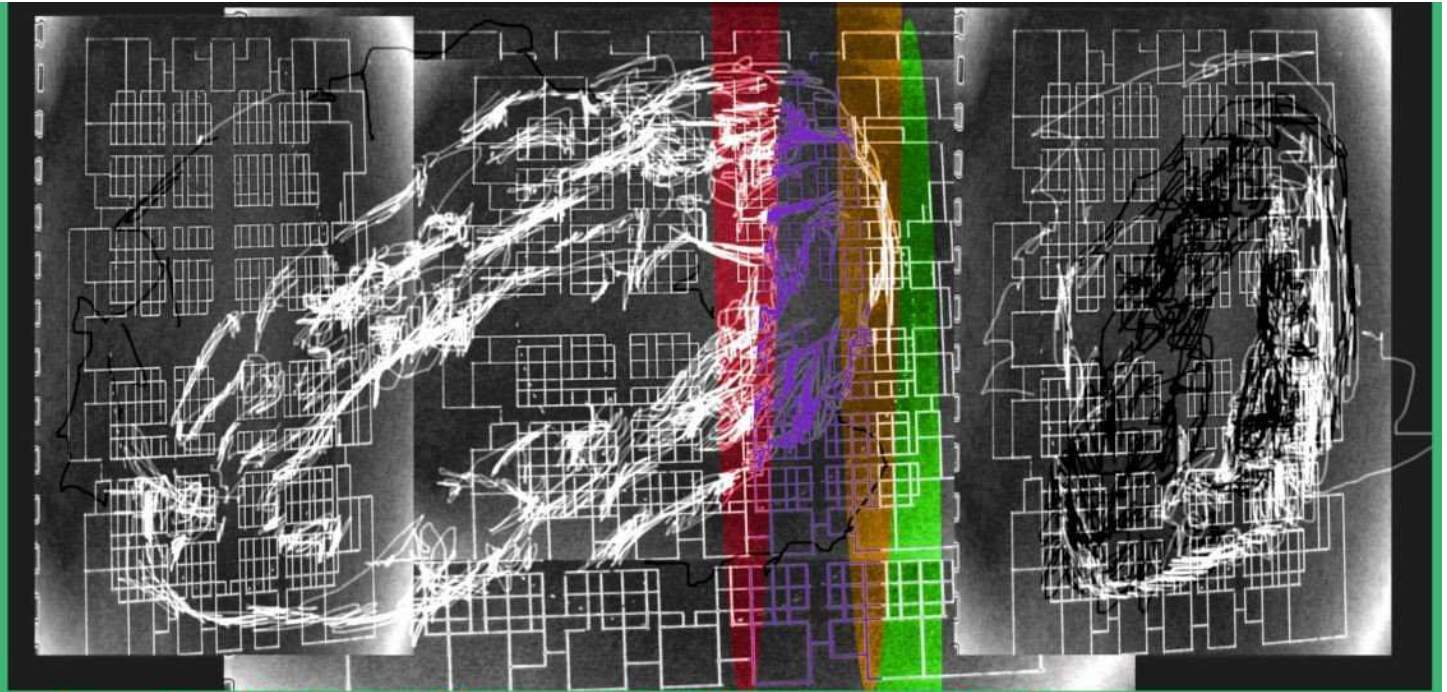
Chrome W. Chromatic Scale







Sanskrit Drawing Verb: Apakarsan: "drawing along"

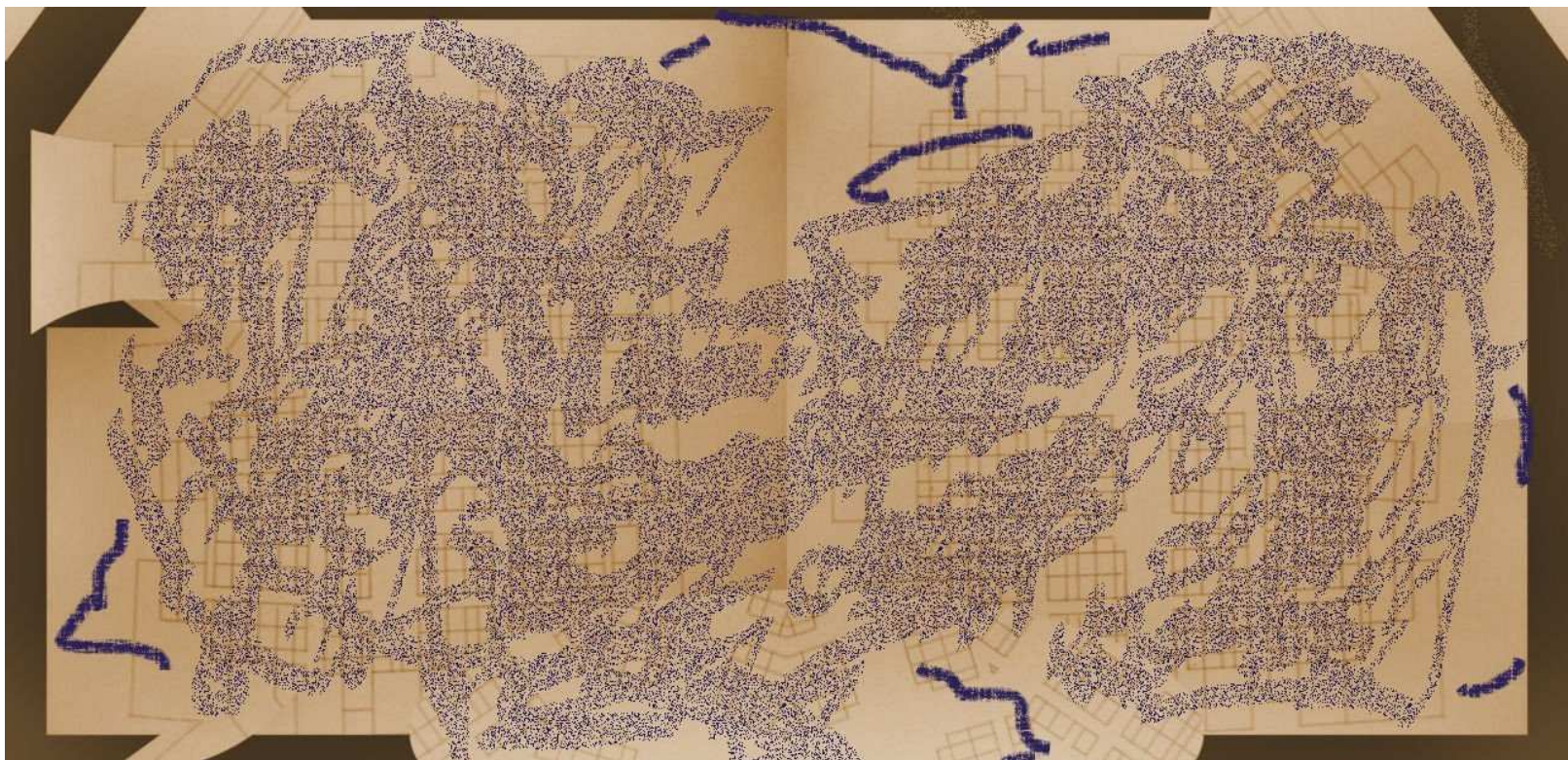


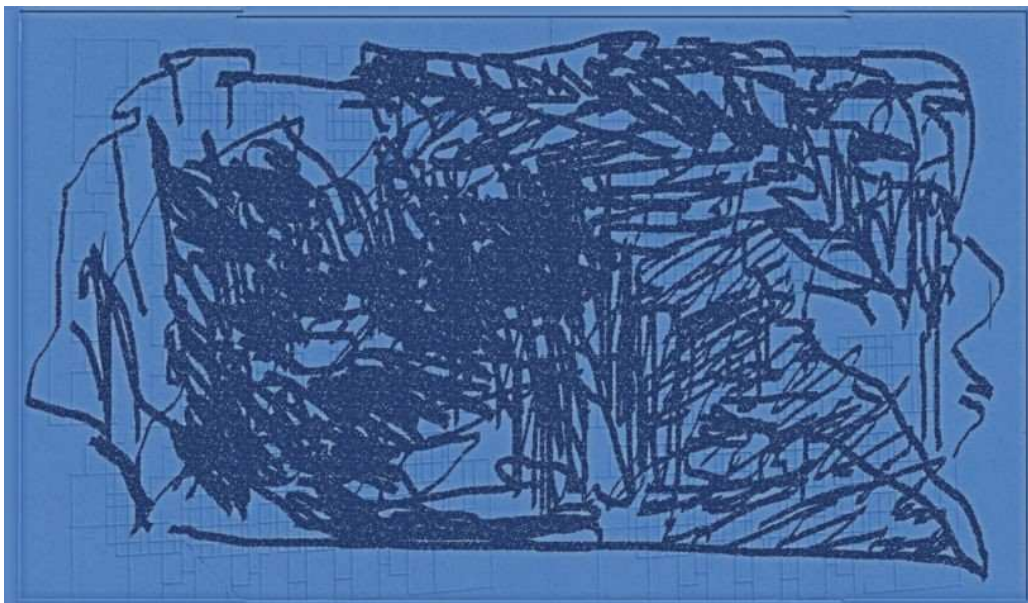
Bracket: Archi-Auto Chrome W. Chromatic Scale





Sanskrit Drawing Verb- Samyamaha : "drawing tight".







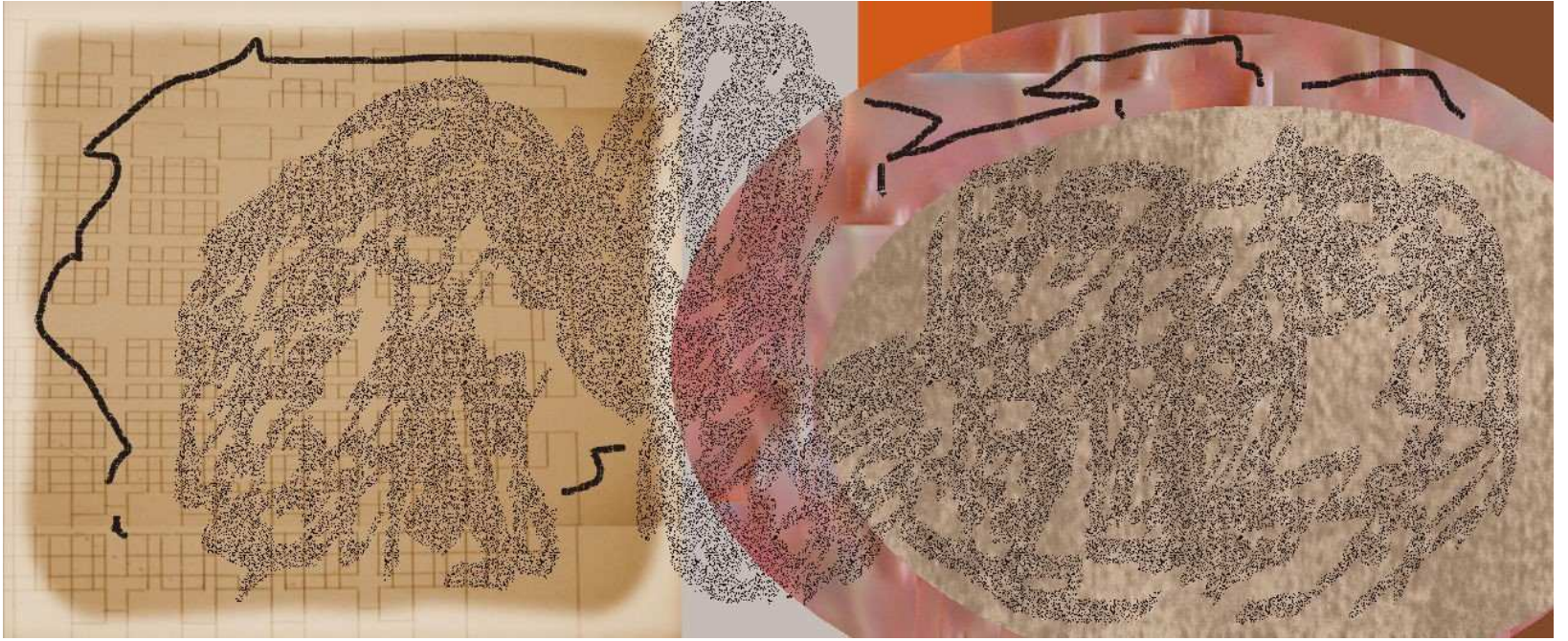
The Glass is jealous of the gello



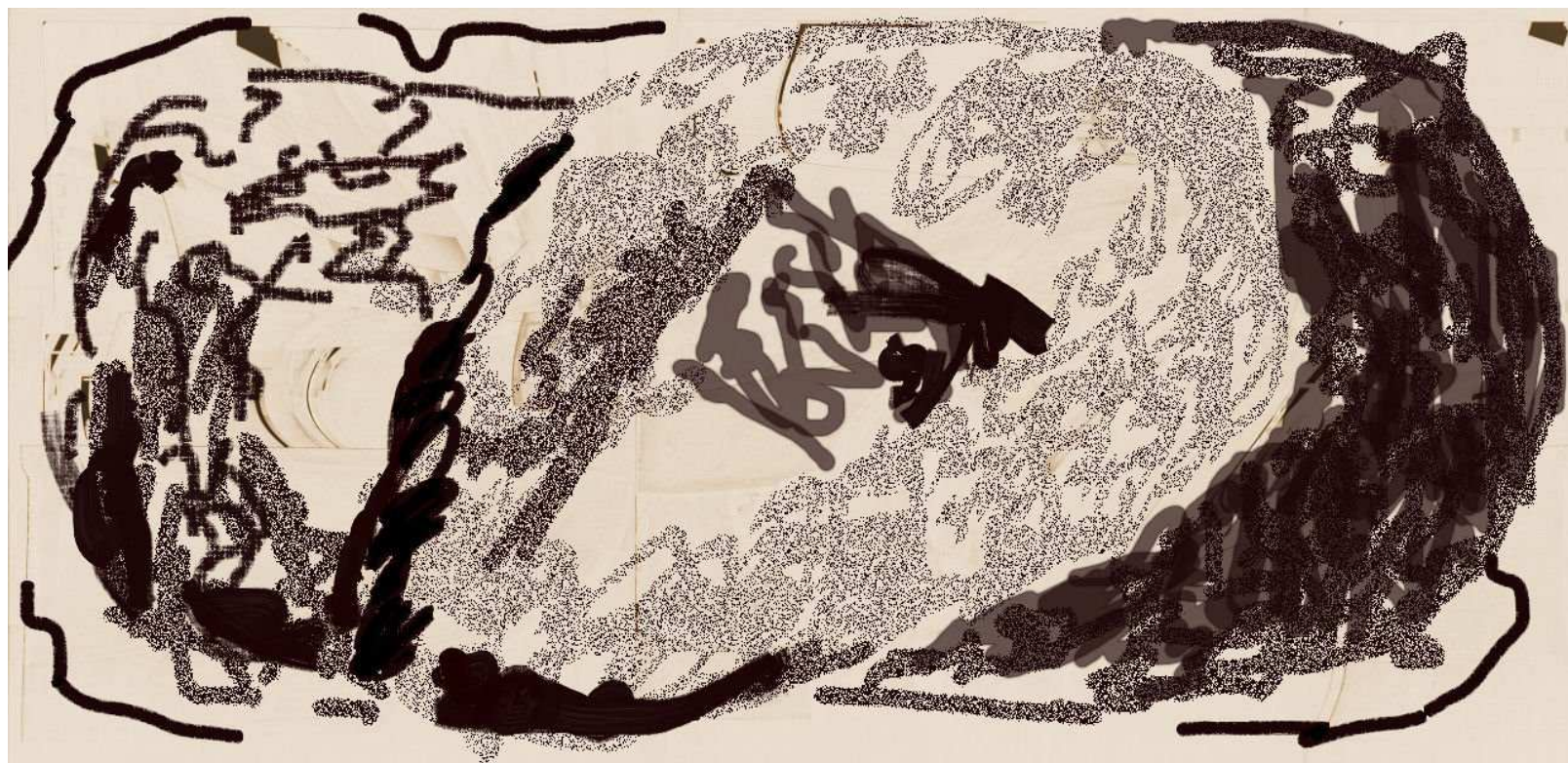


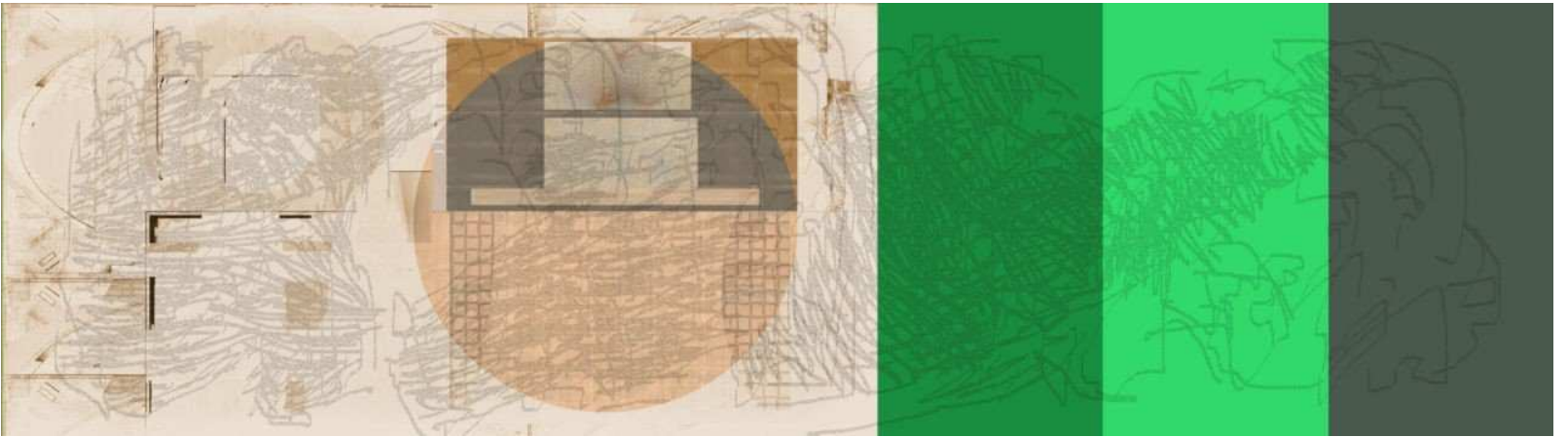
*·flux -bord Drawing
Antiptosis Between
Brachelogy and Enelage*

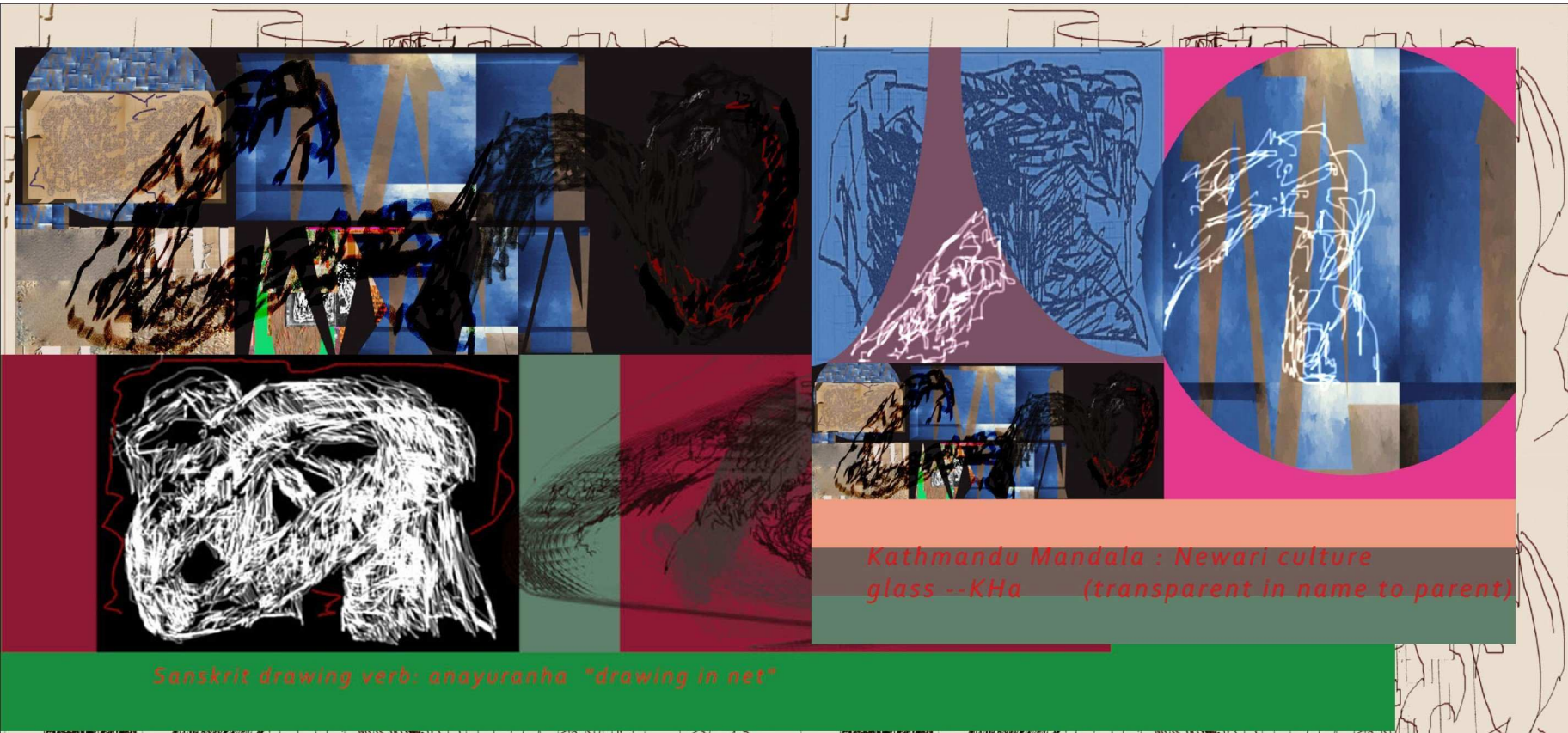












*Kathmandu Mandala : Newari culture
glass --KHa (transparent in name to parent)*

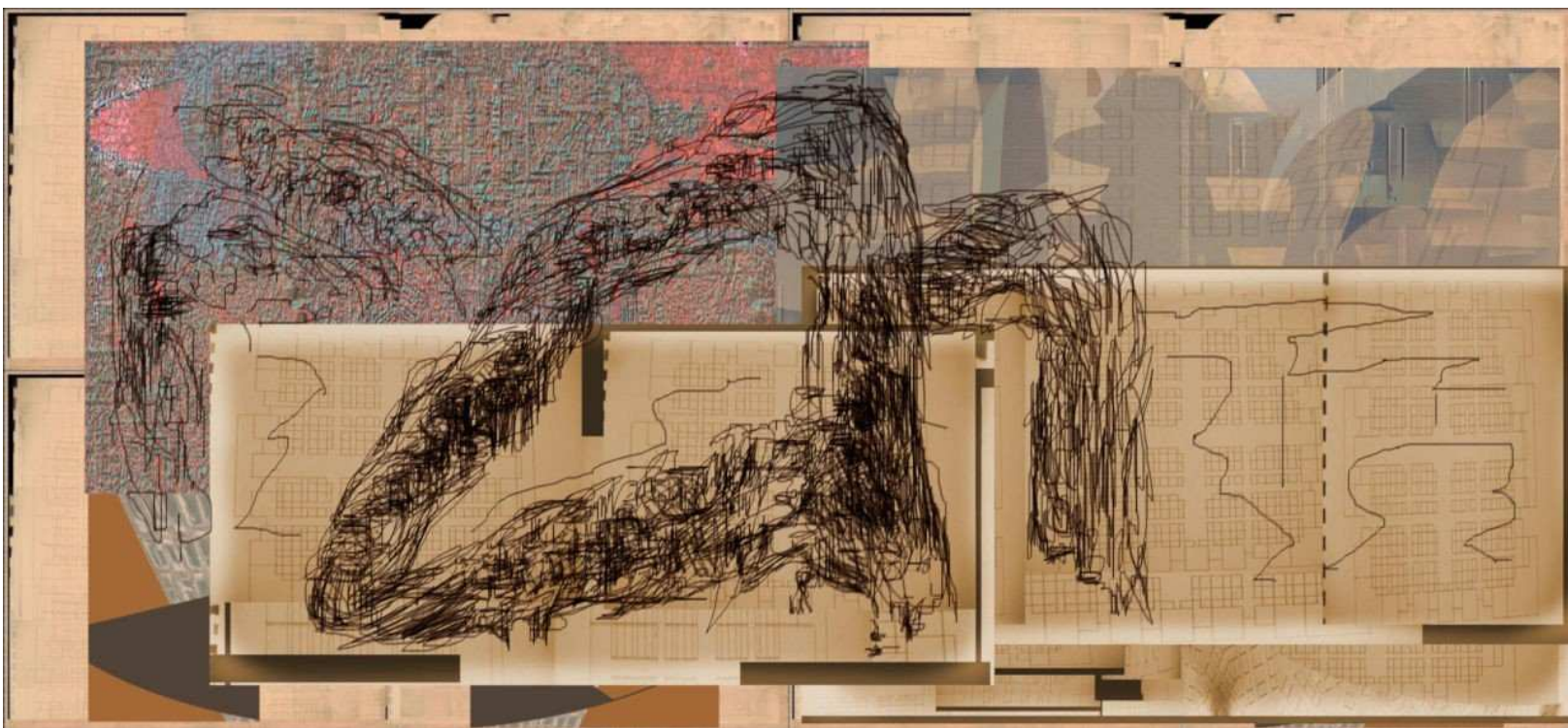
Sanskrit drawing verb: anayuranha "drawing in net"

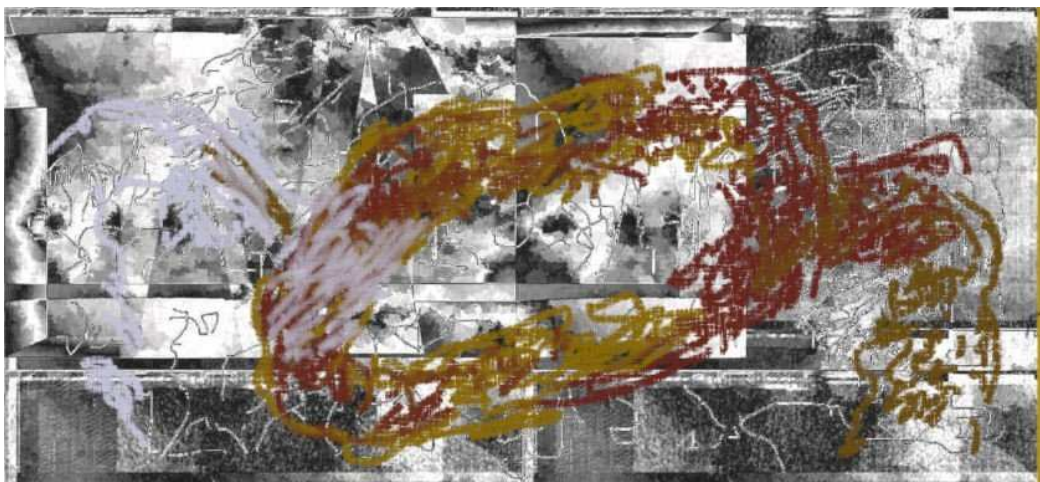




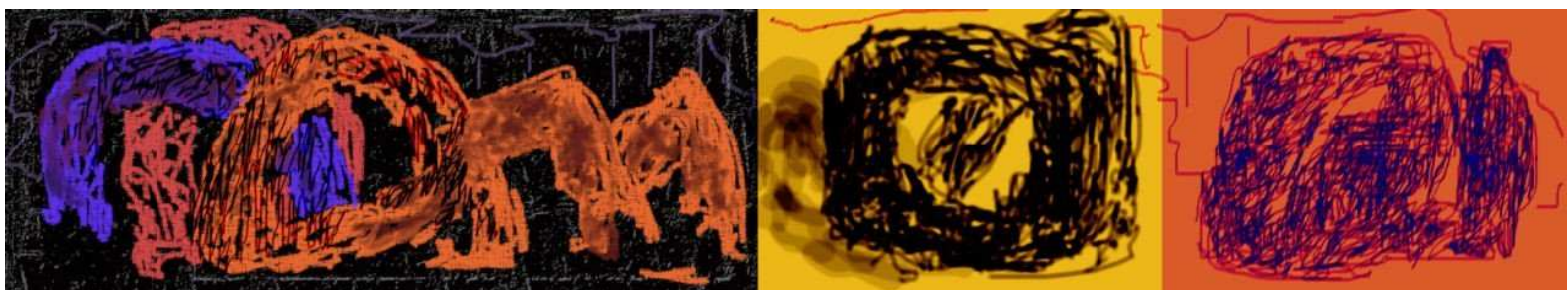
Sanskrit : Samhatya + drawing body together

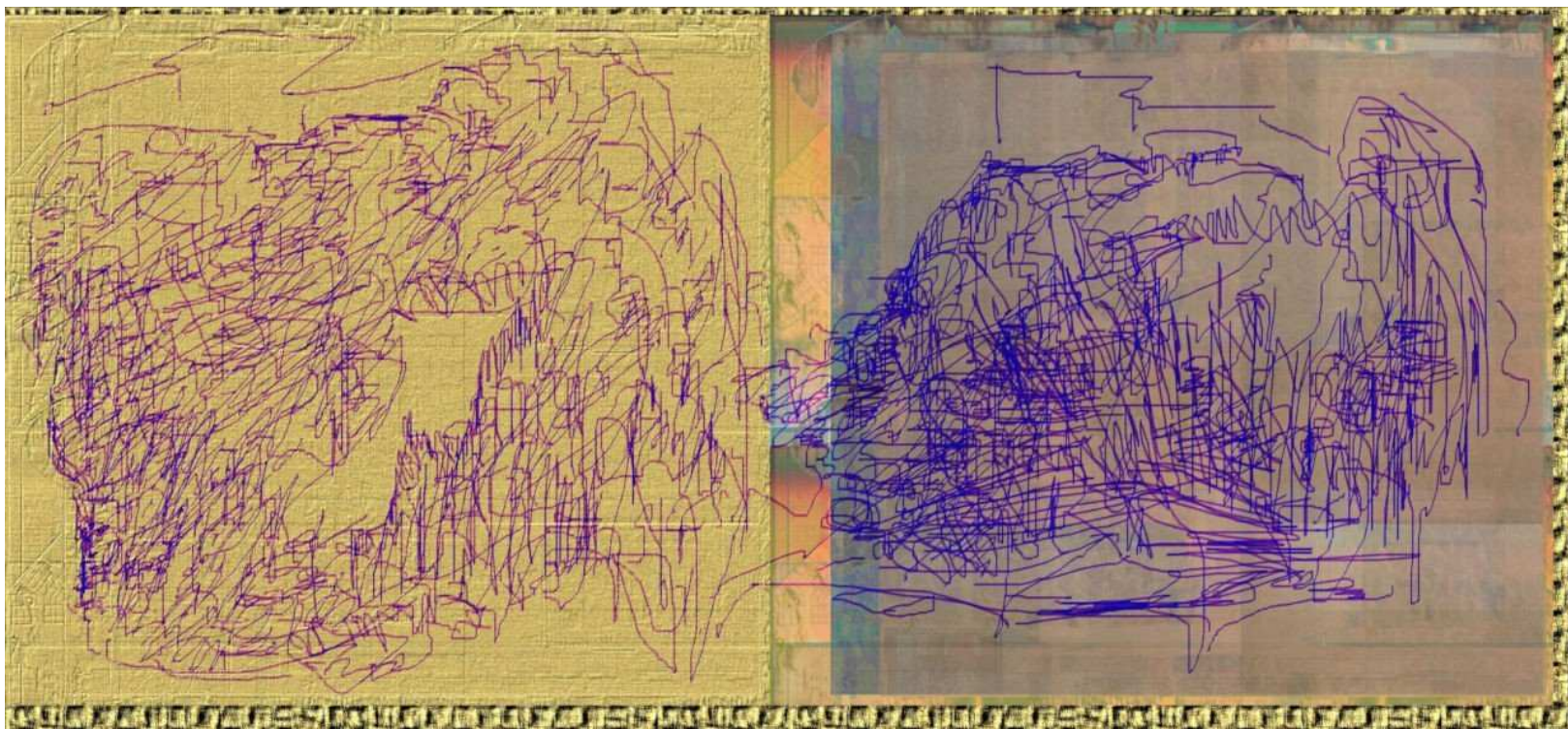


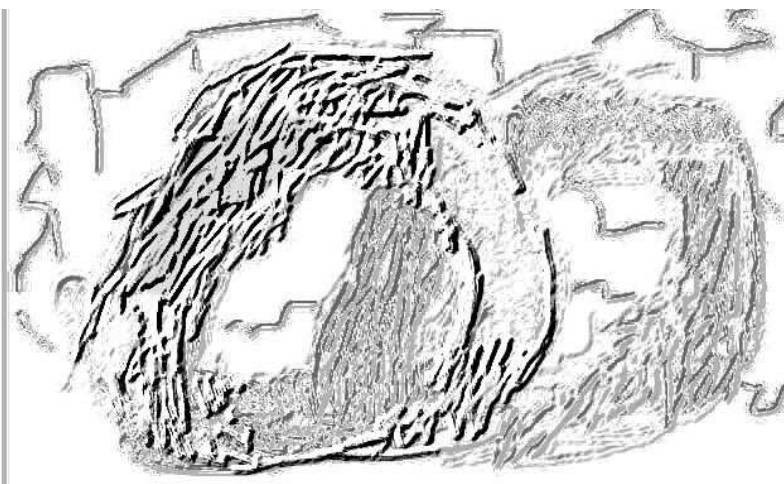
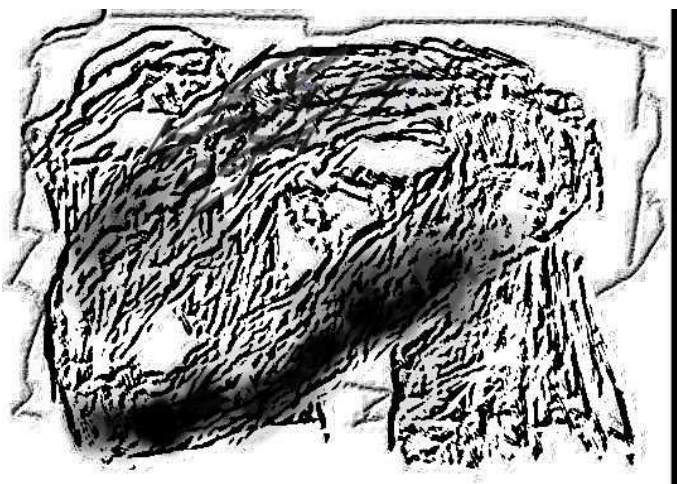


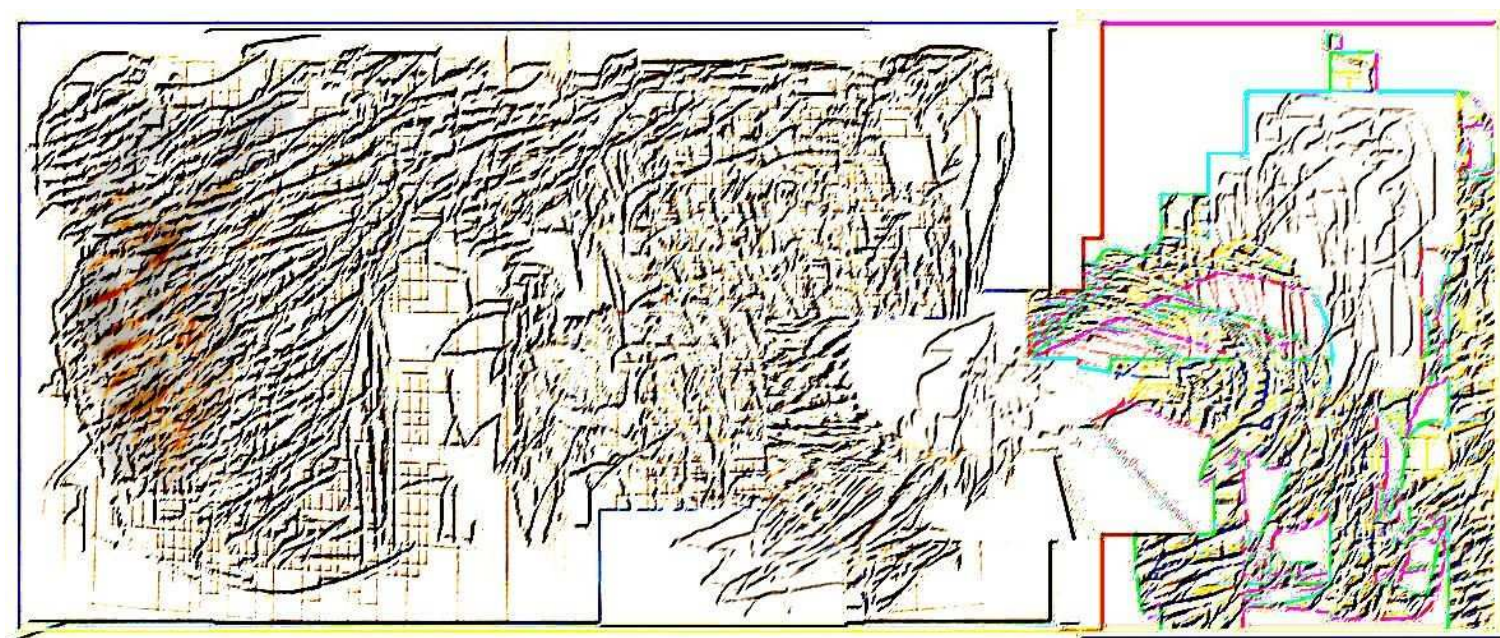




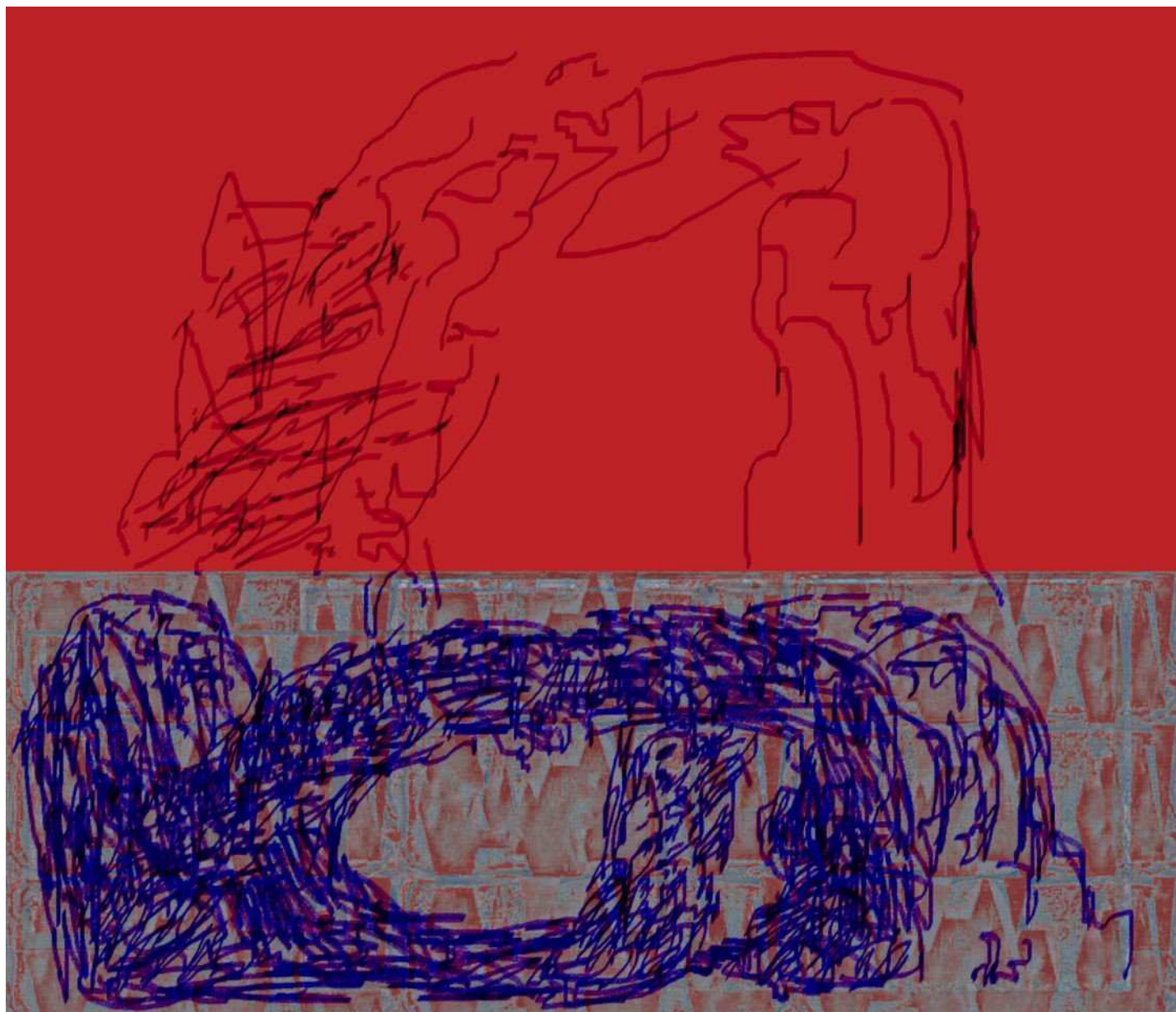




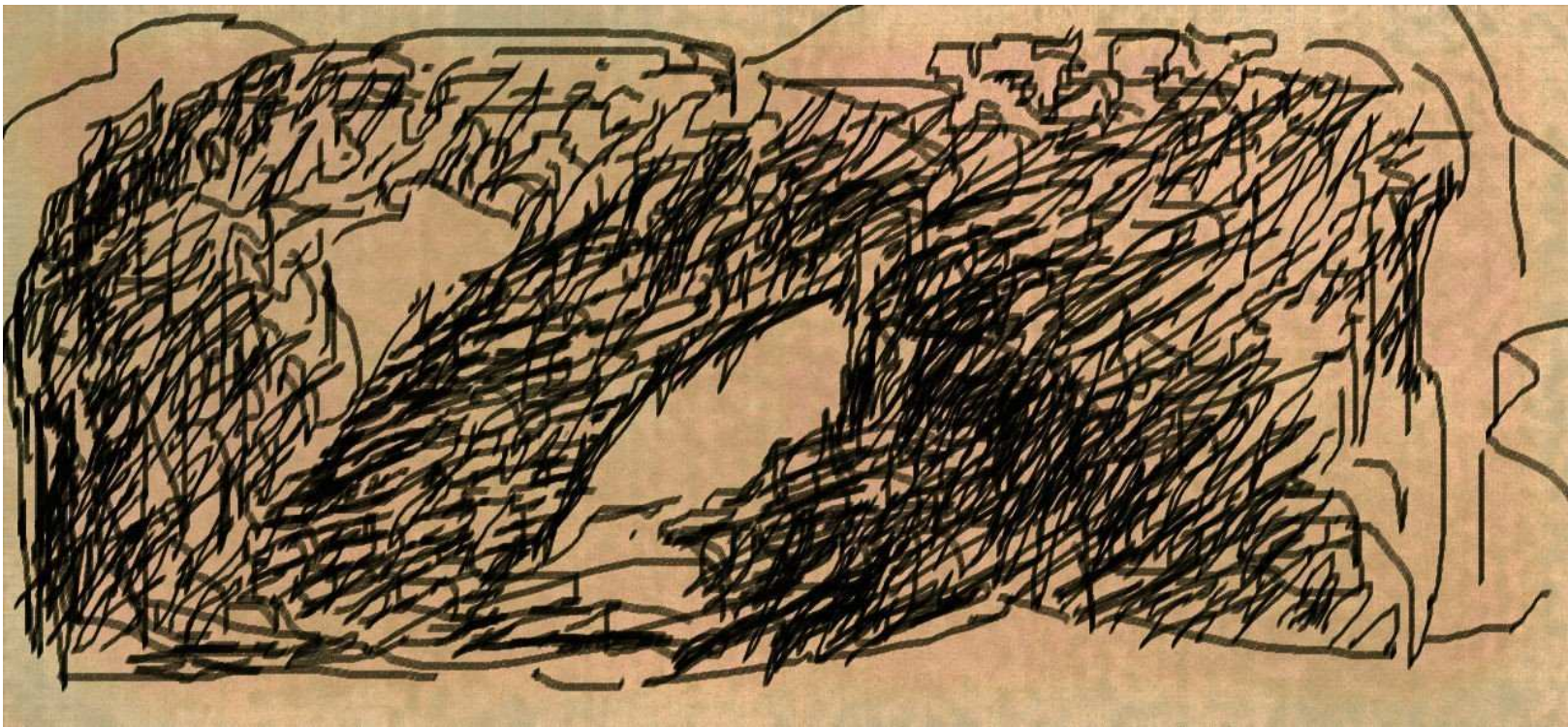




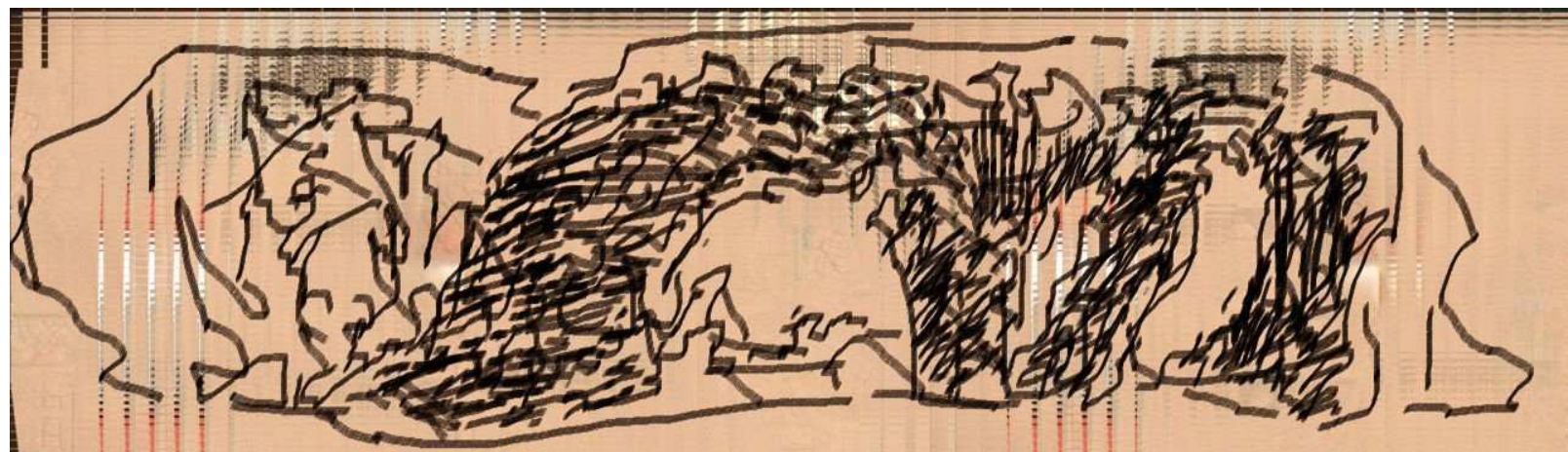


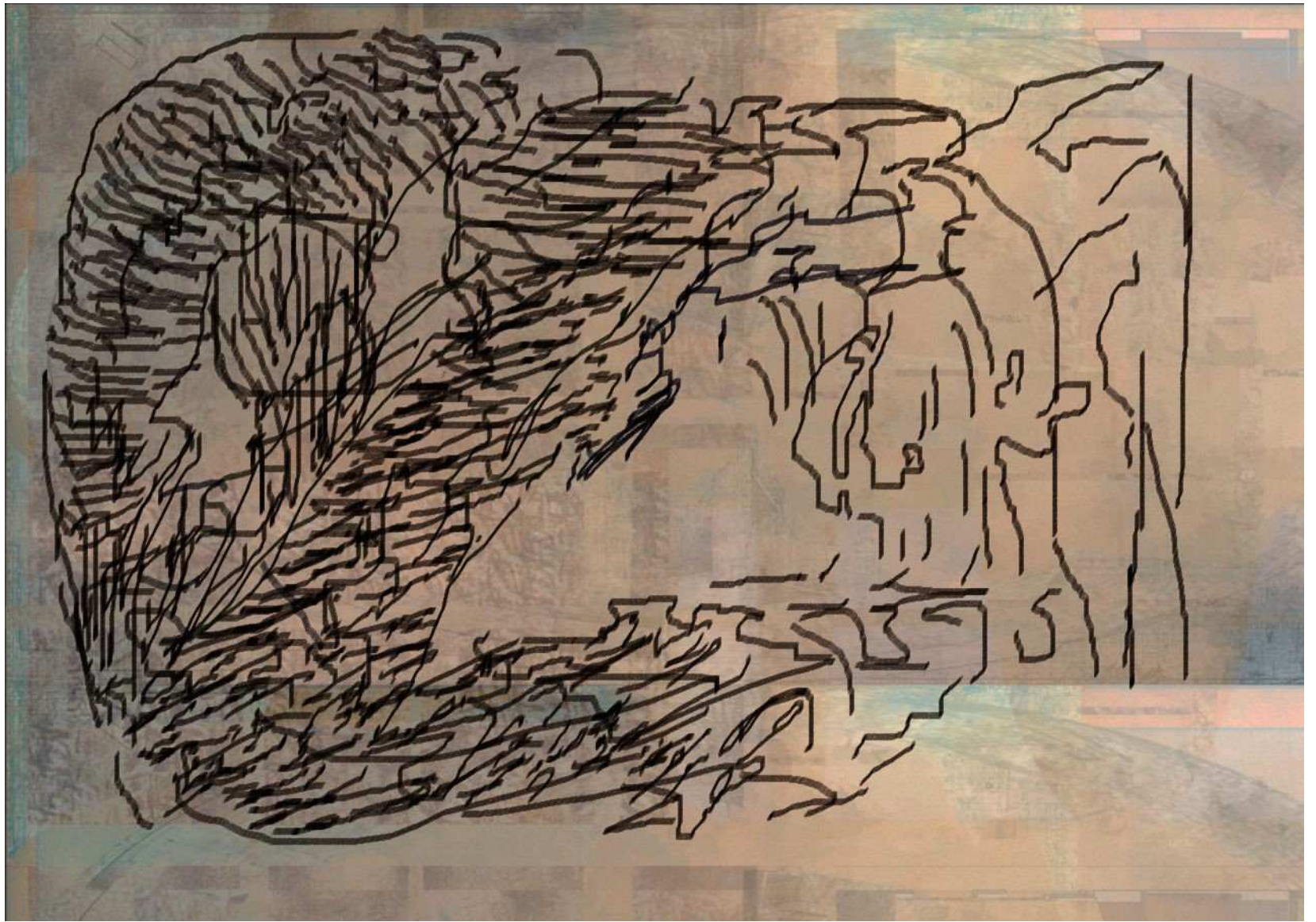


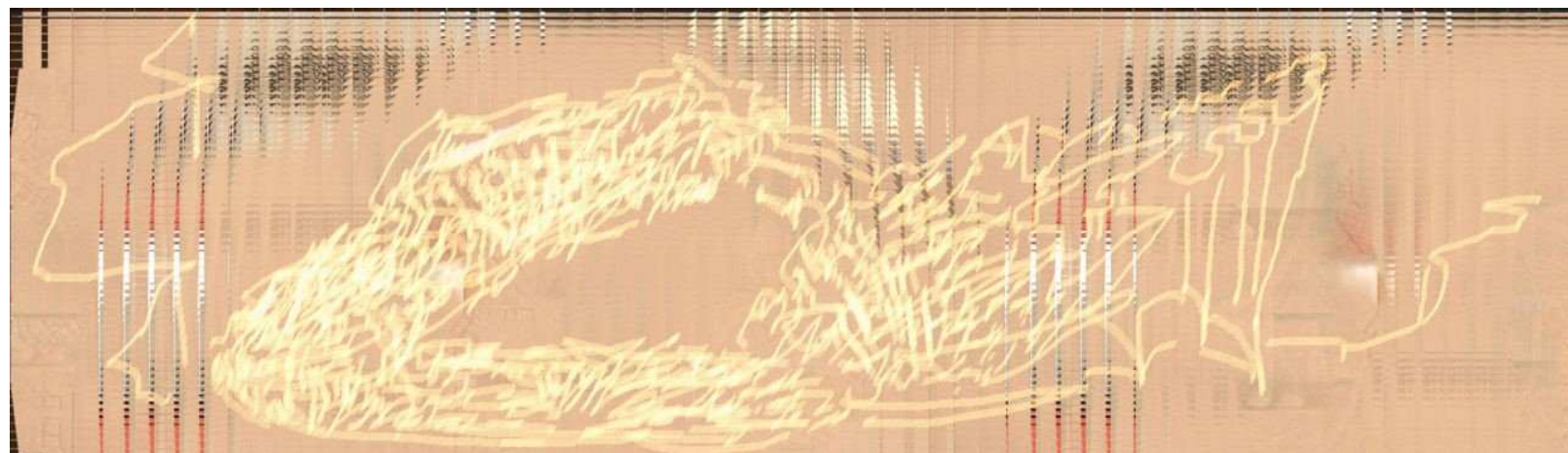




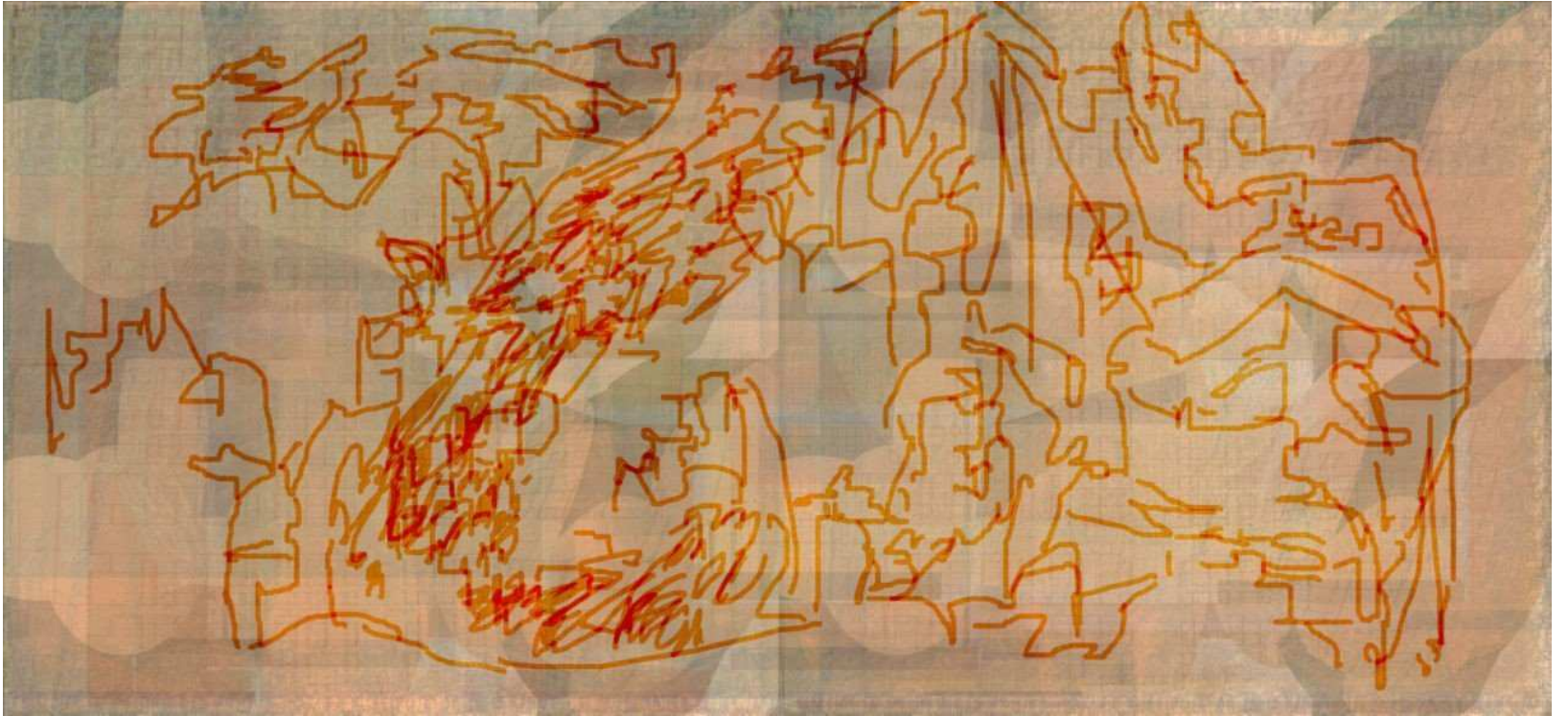


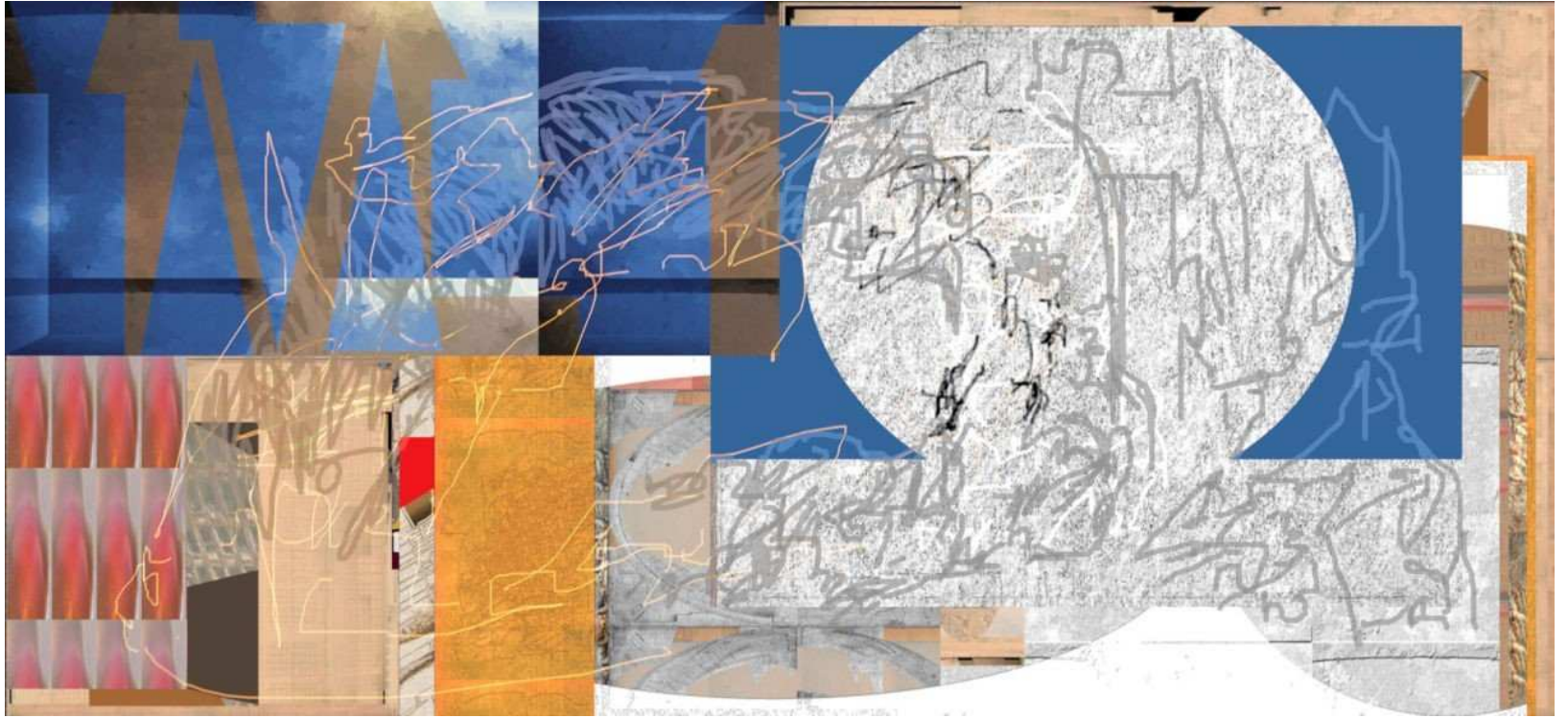


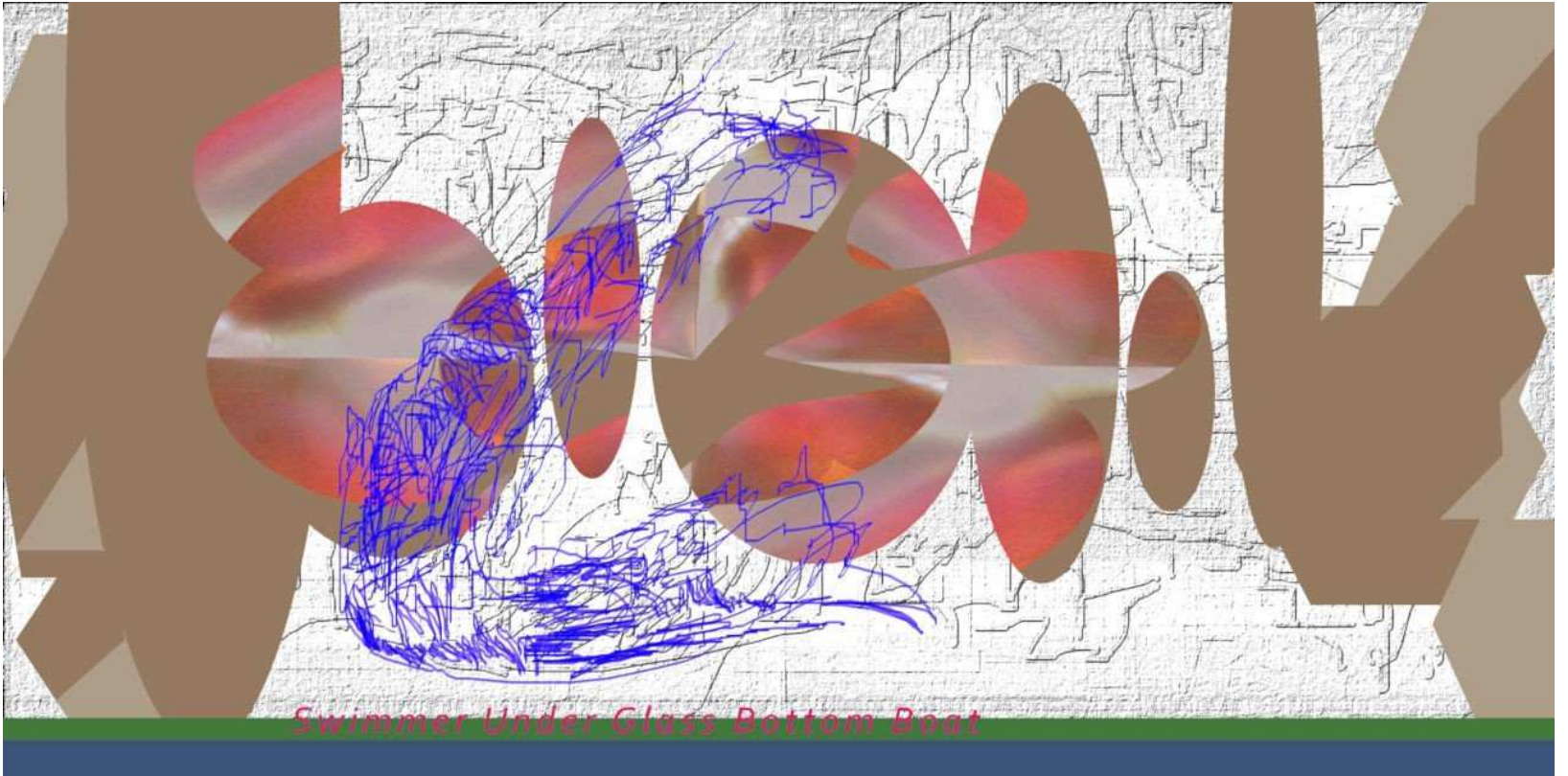




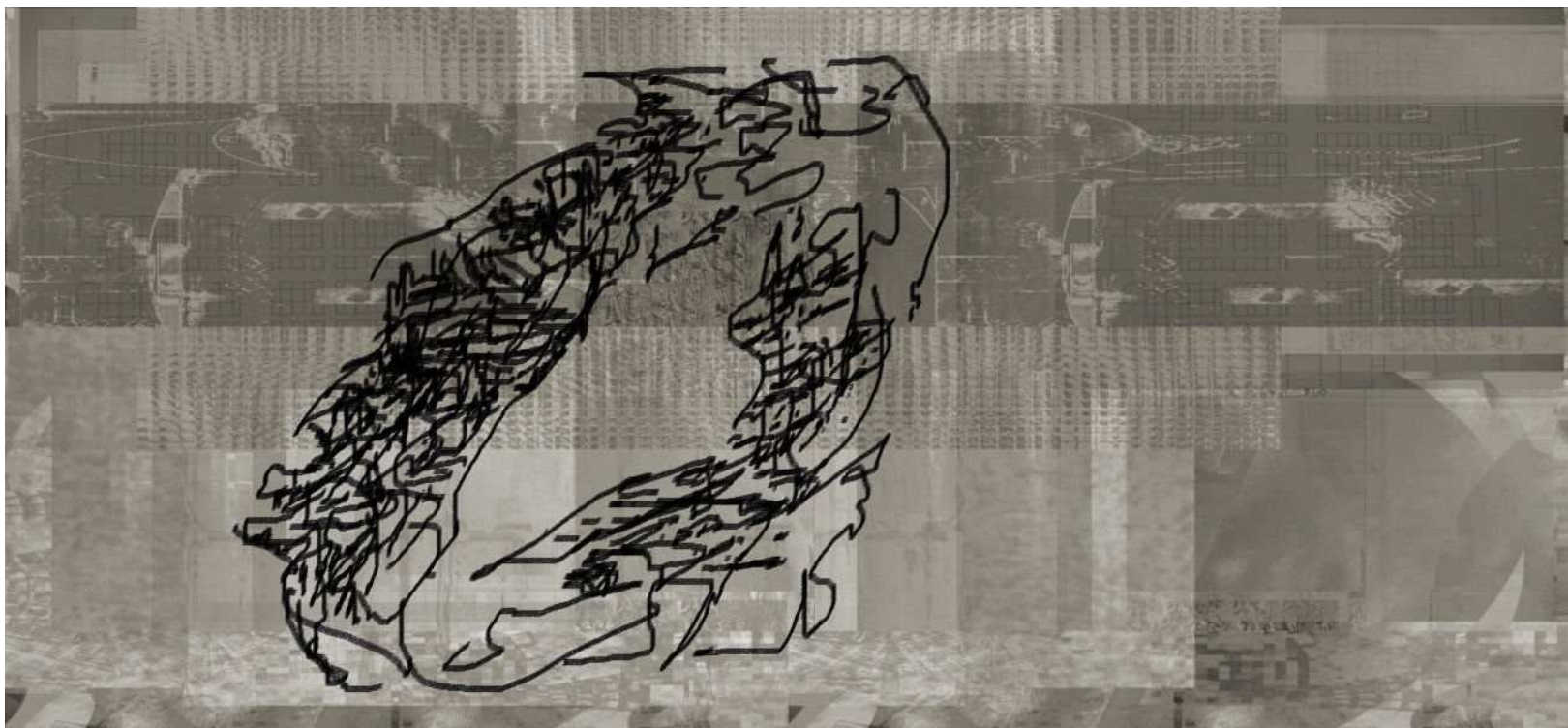




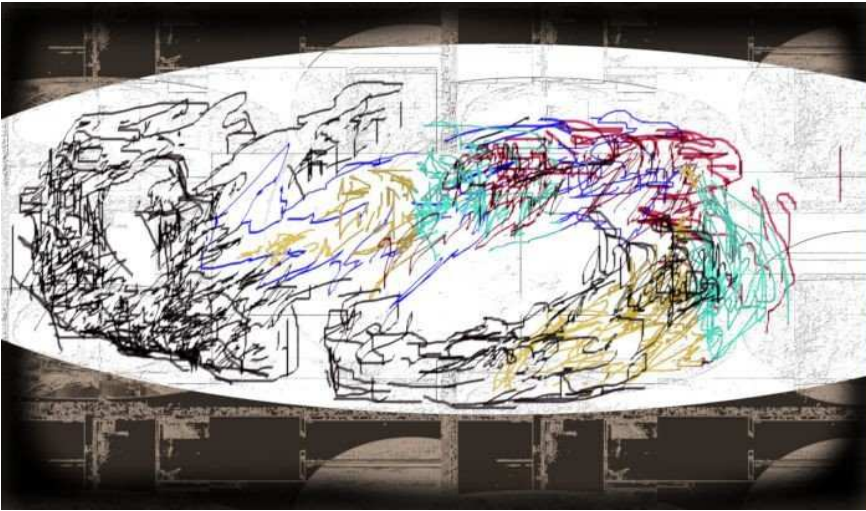




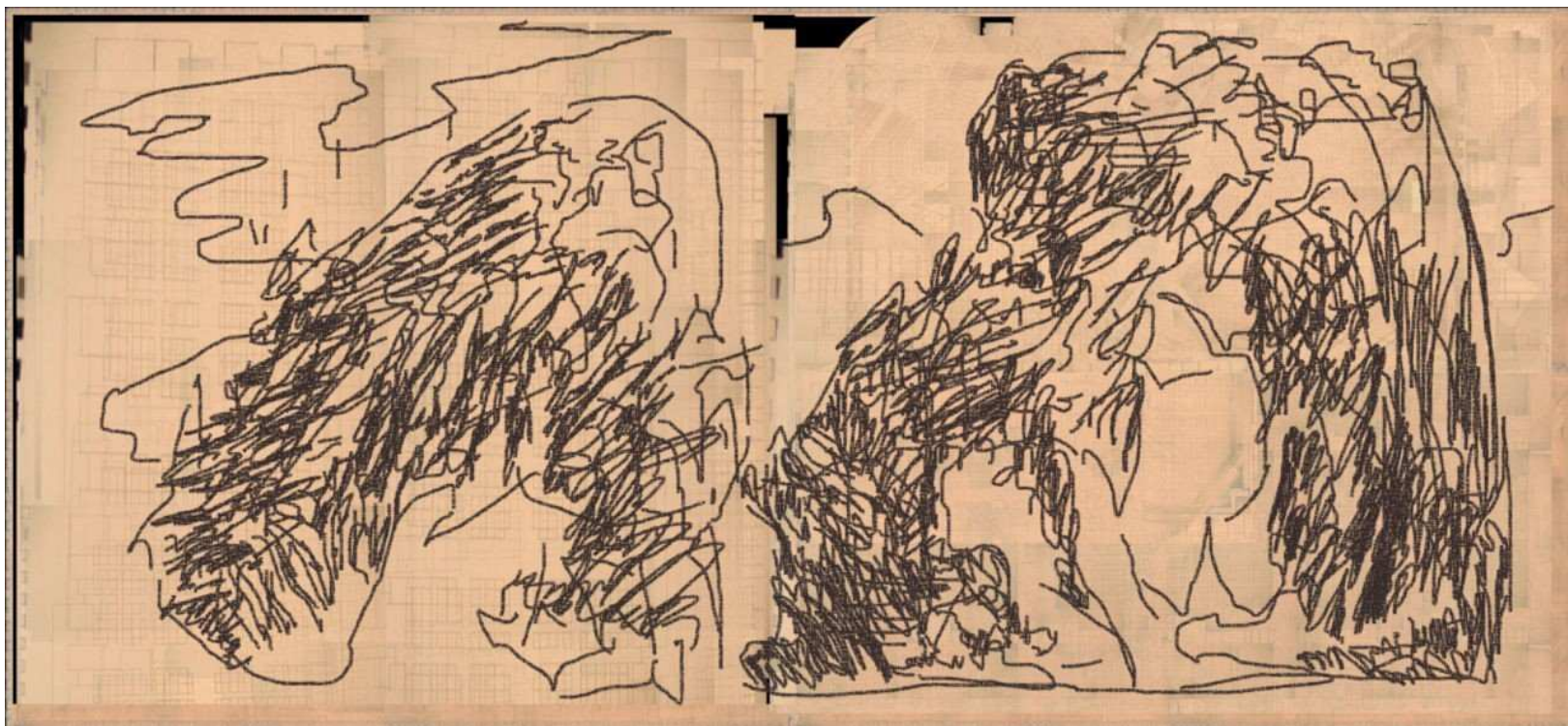
Swimmer Under Glass Bottom Boat

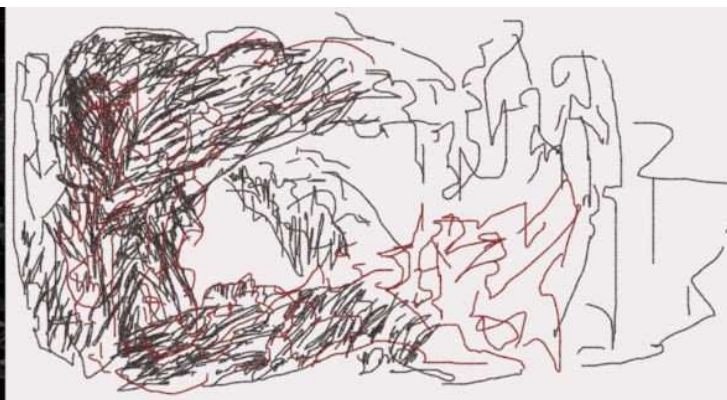
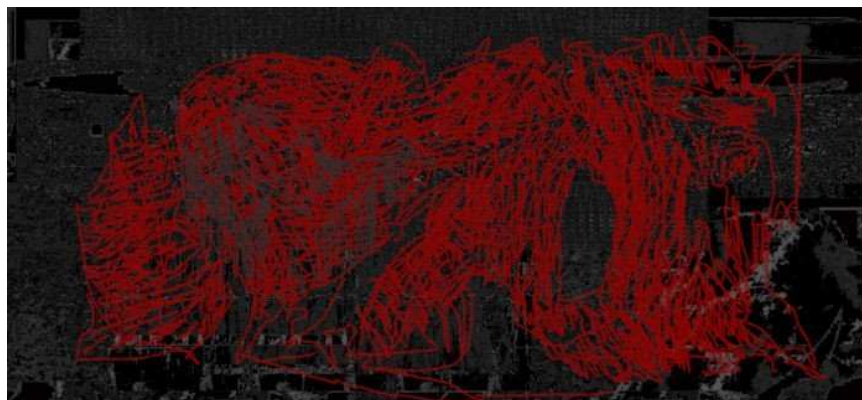


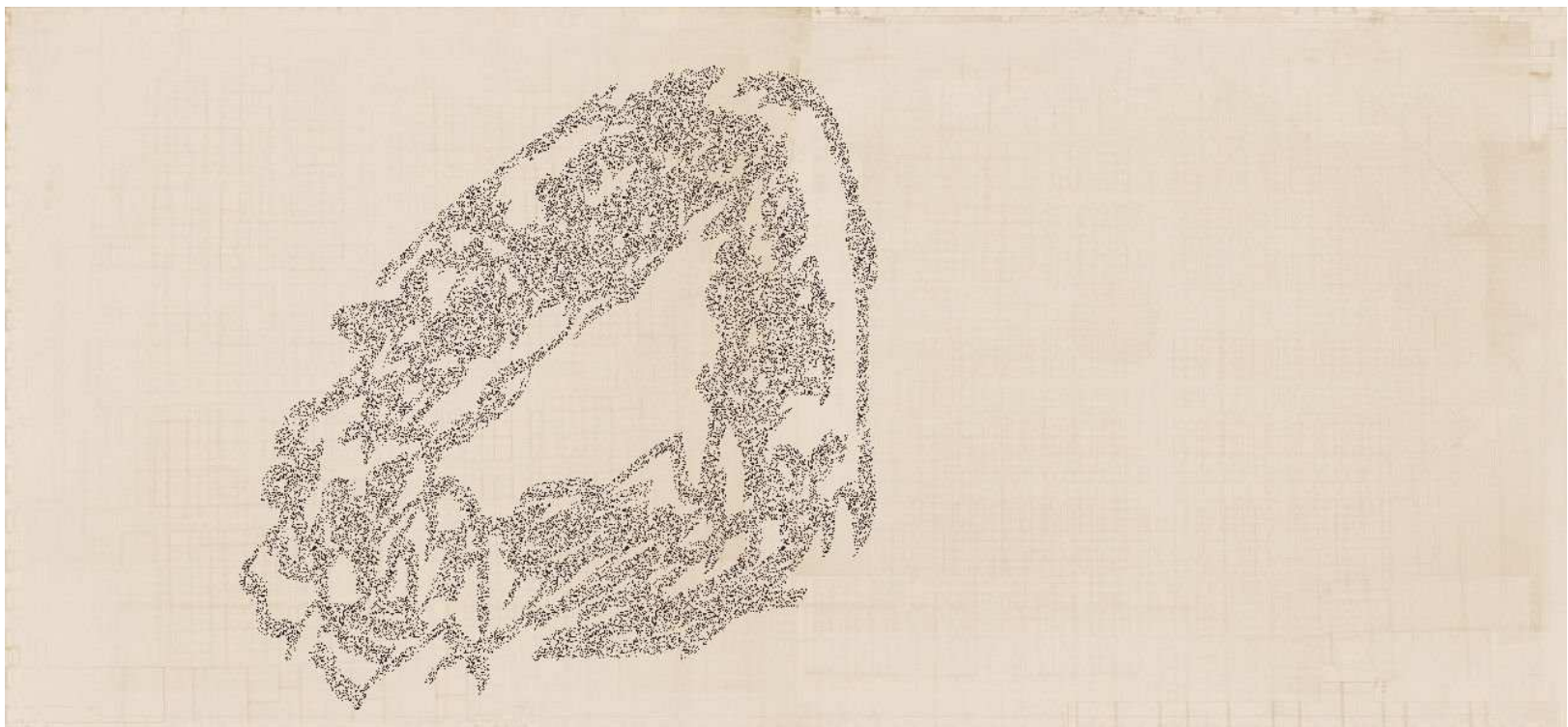


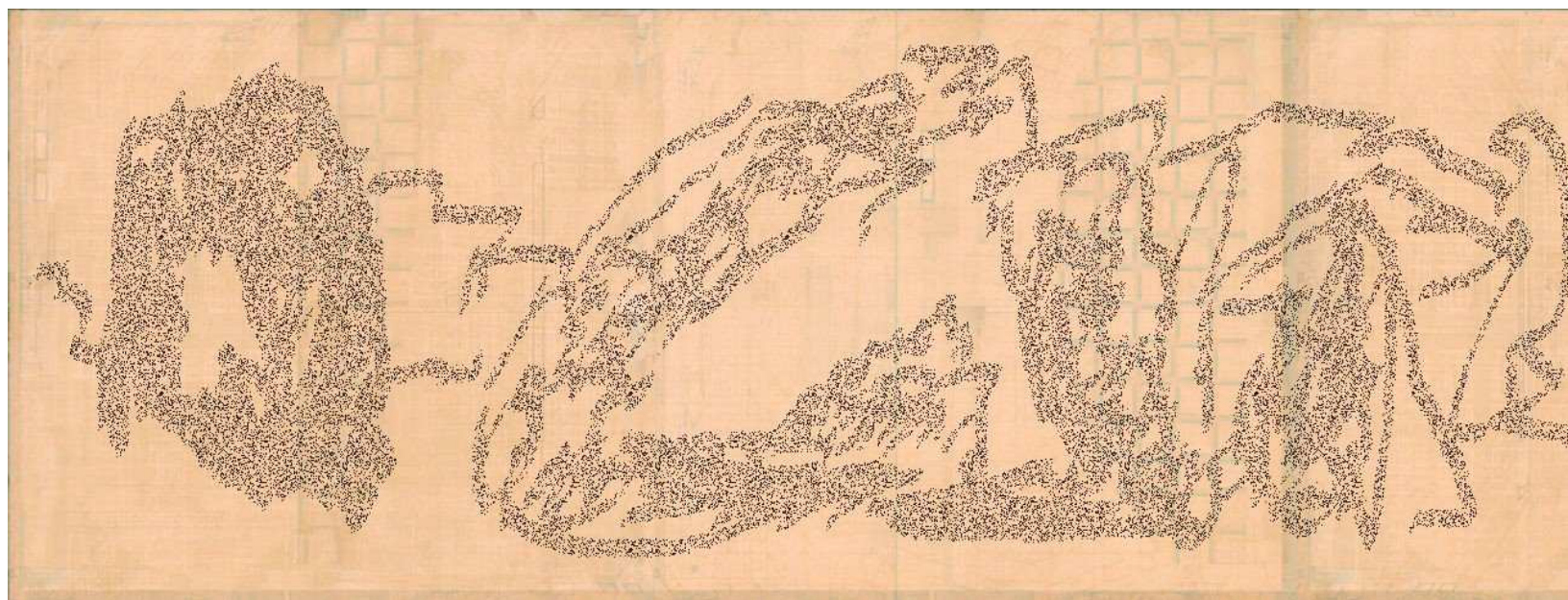


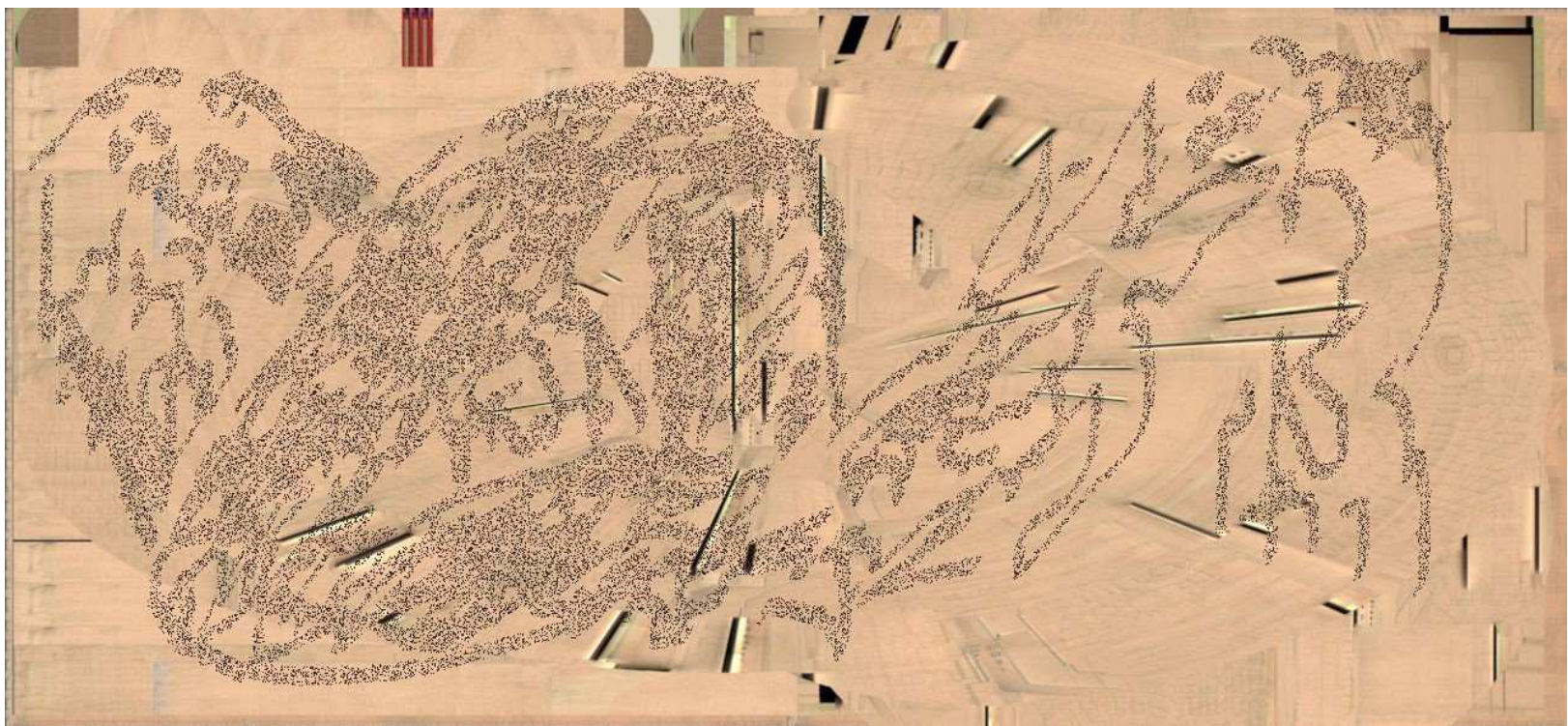


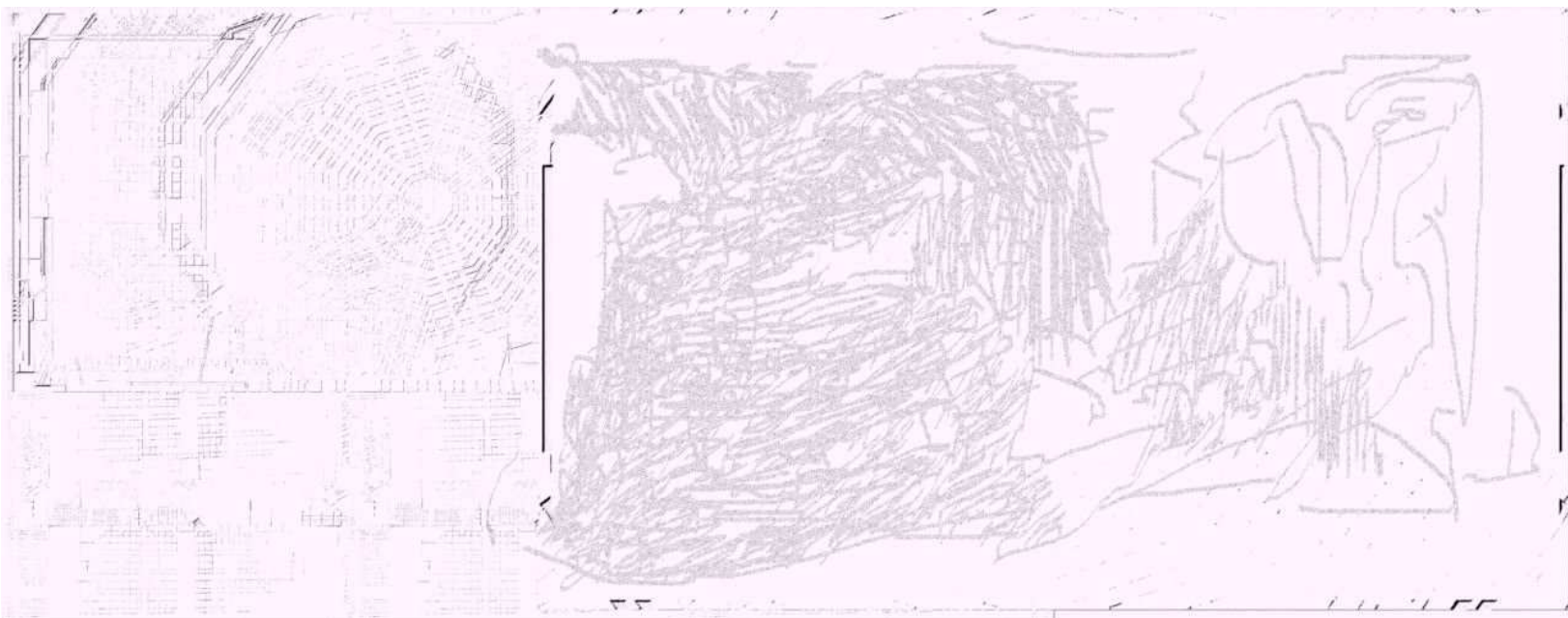


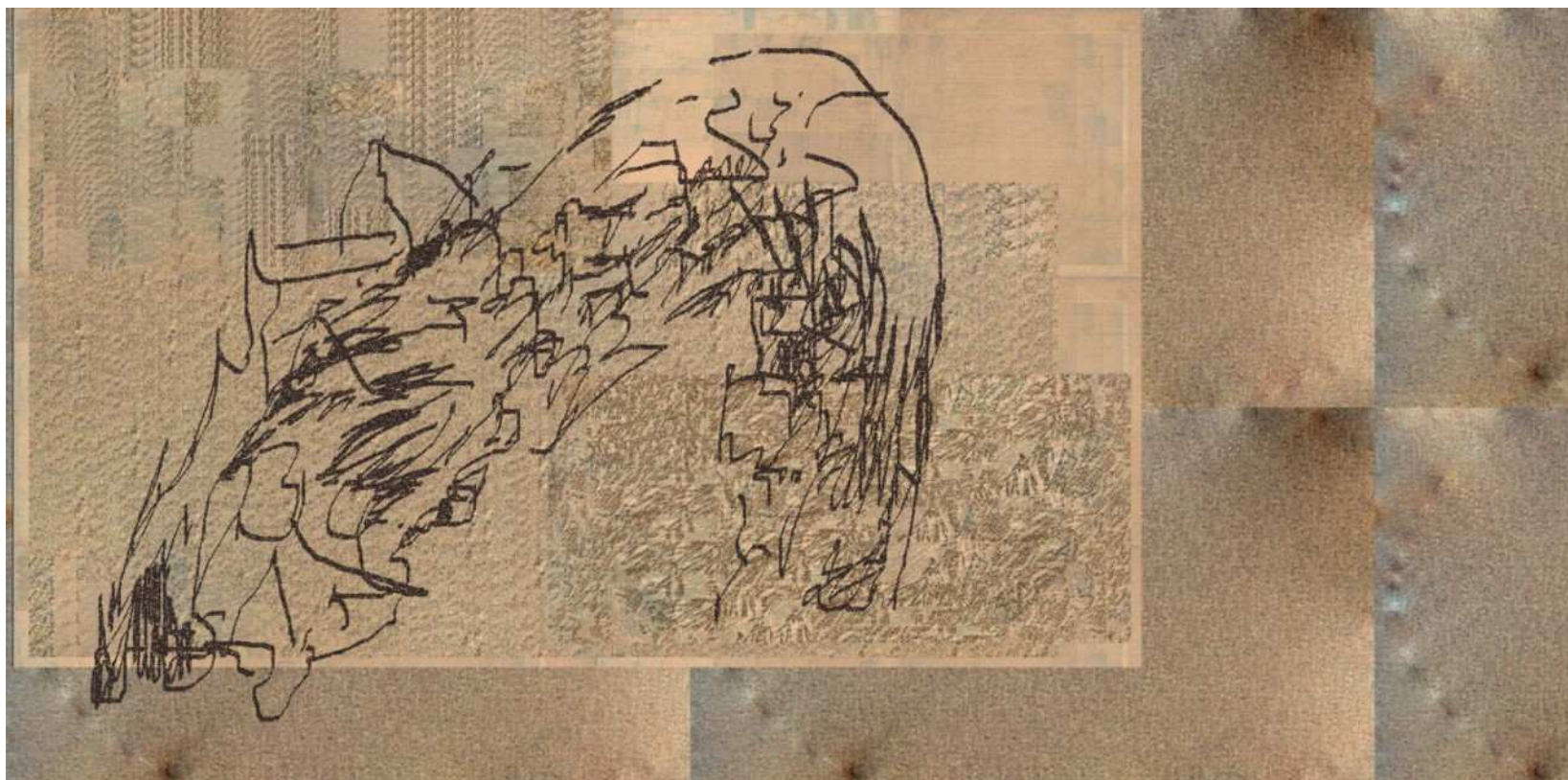


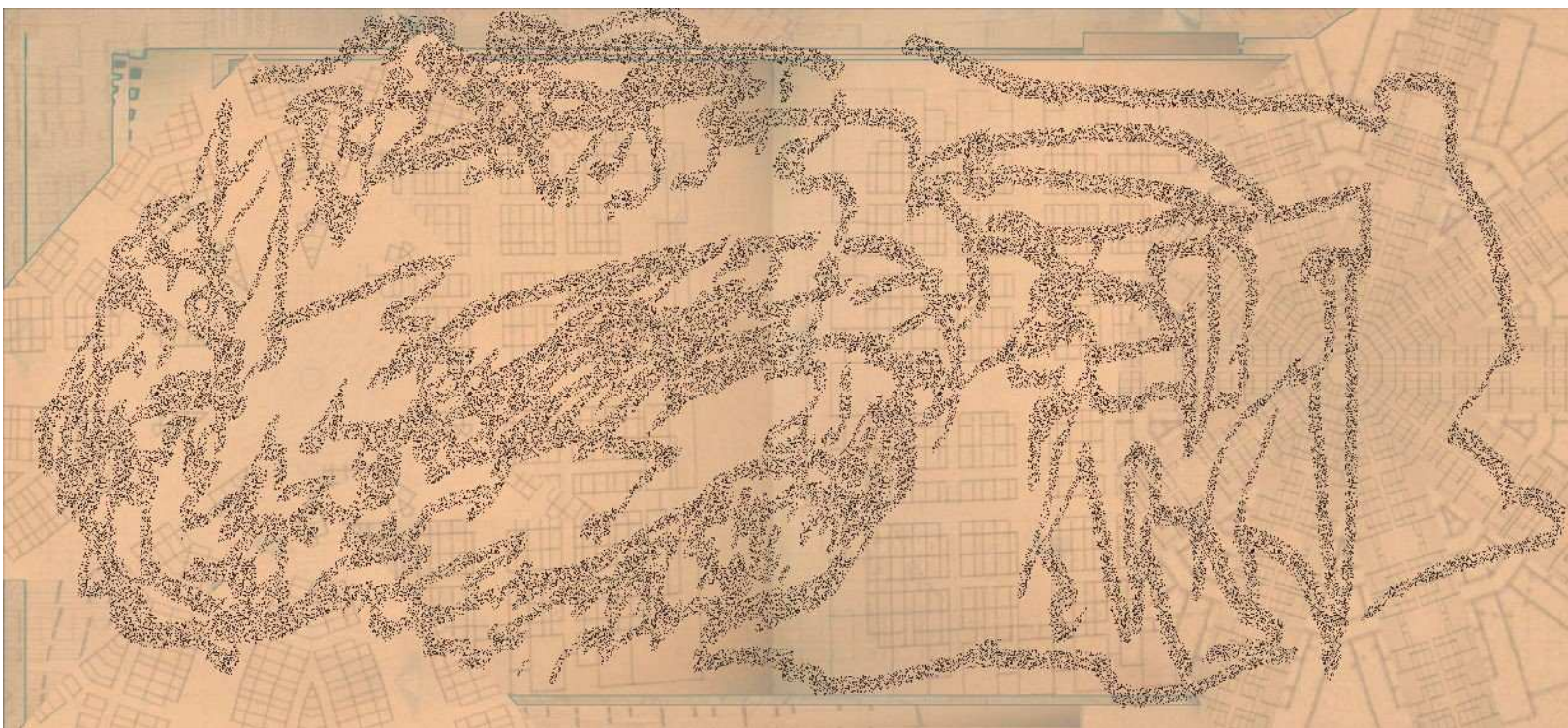


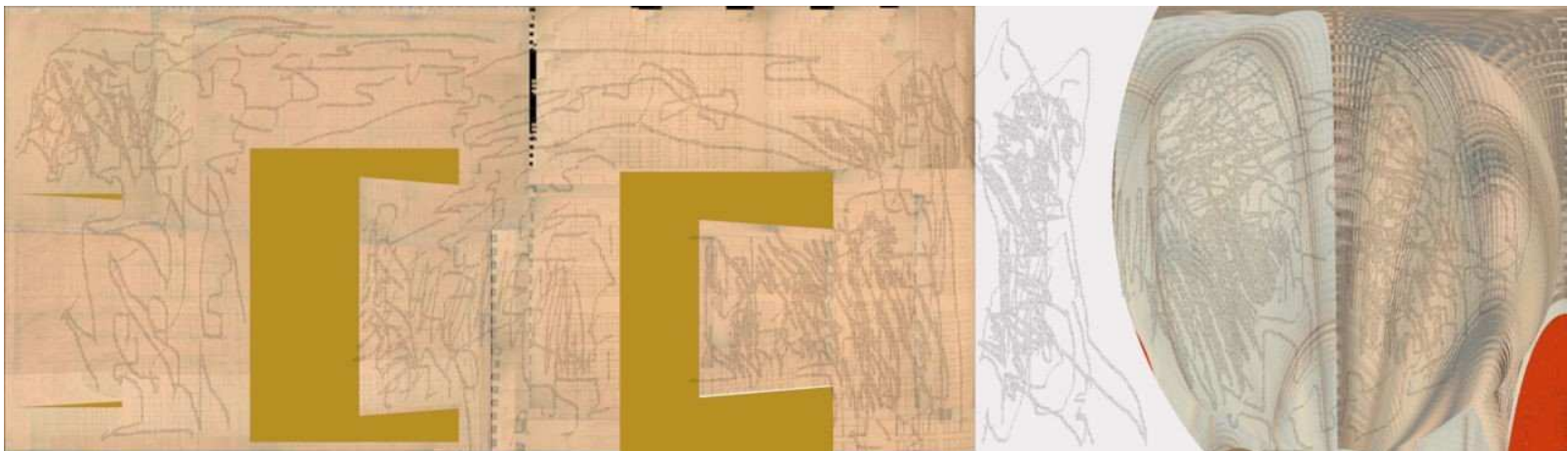


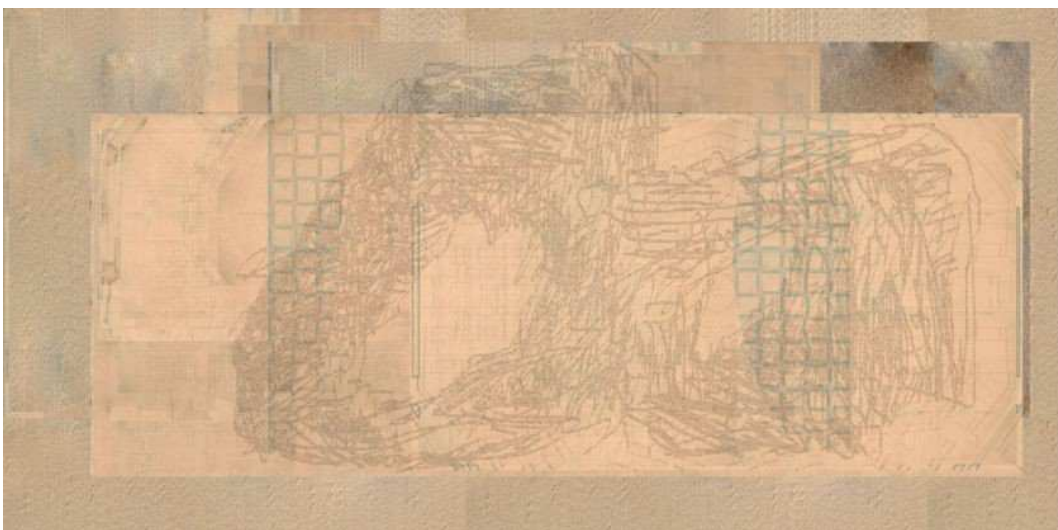






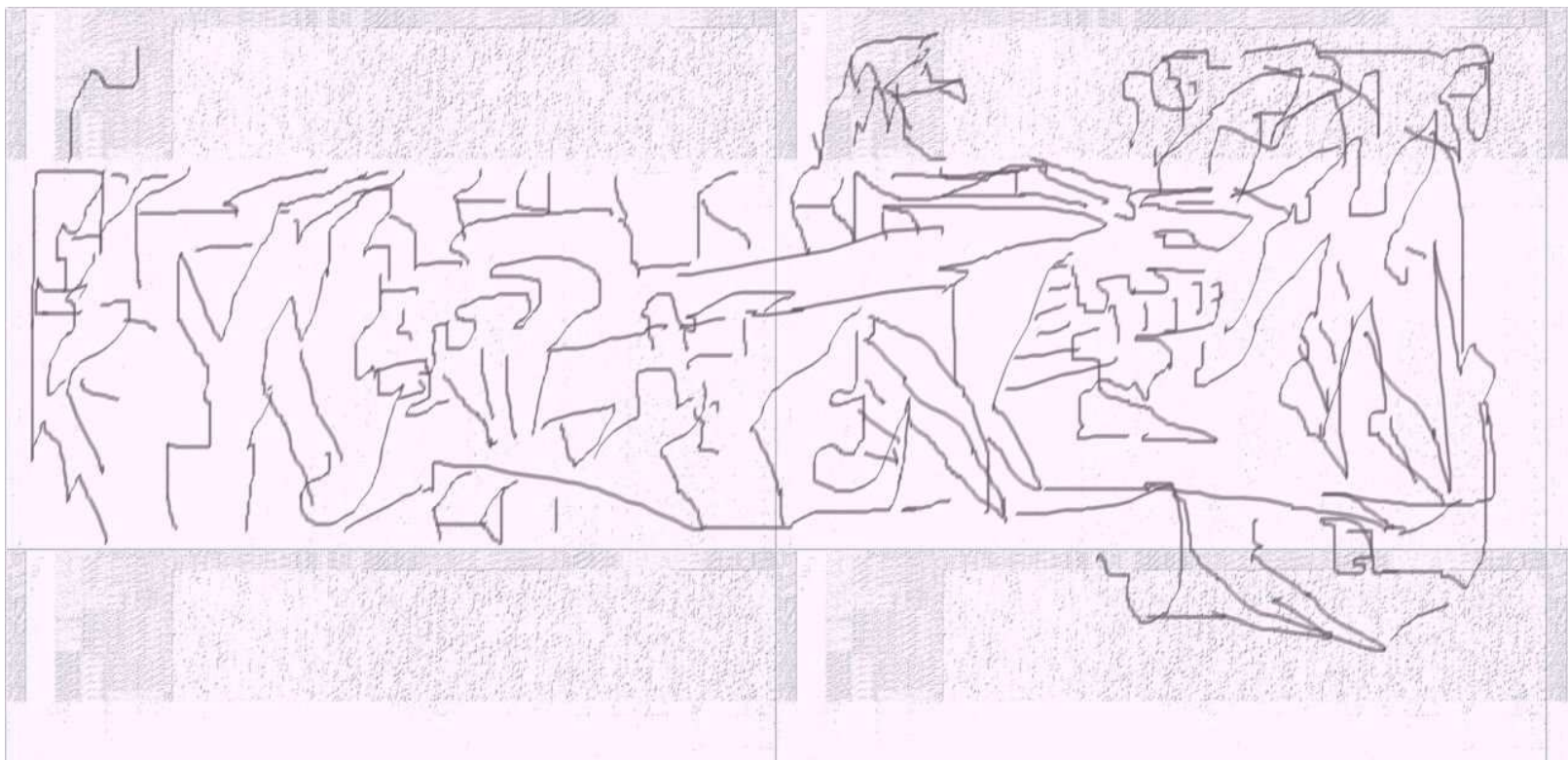


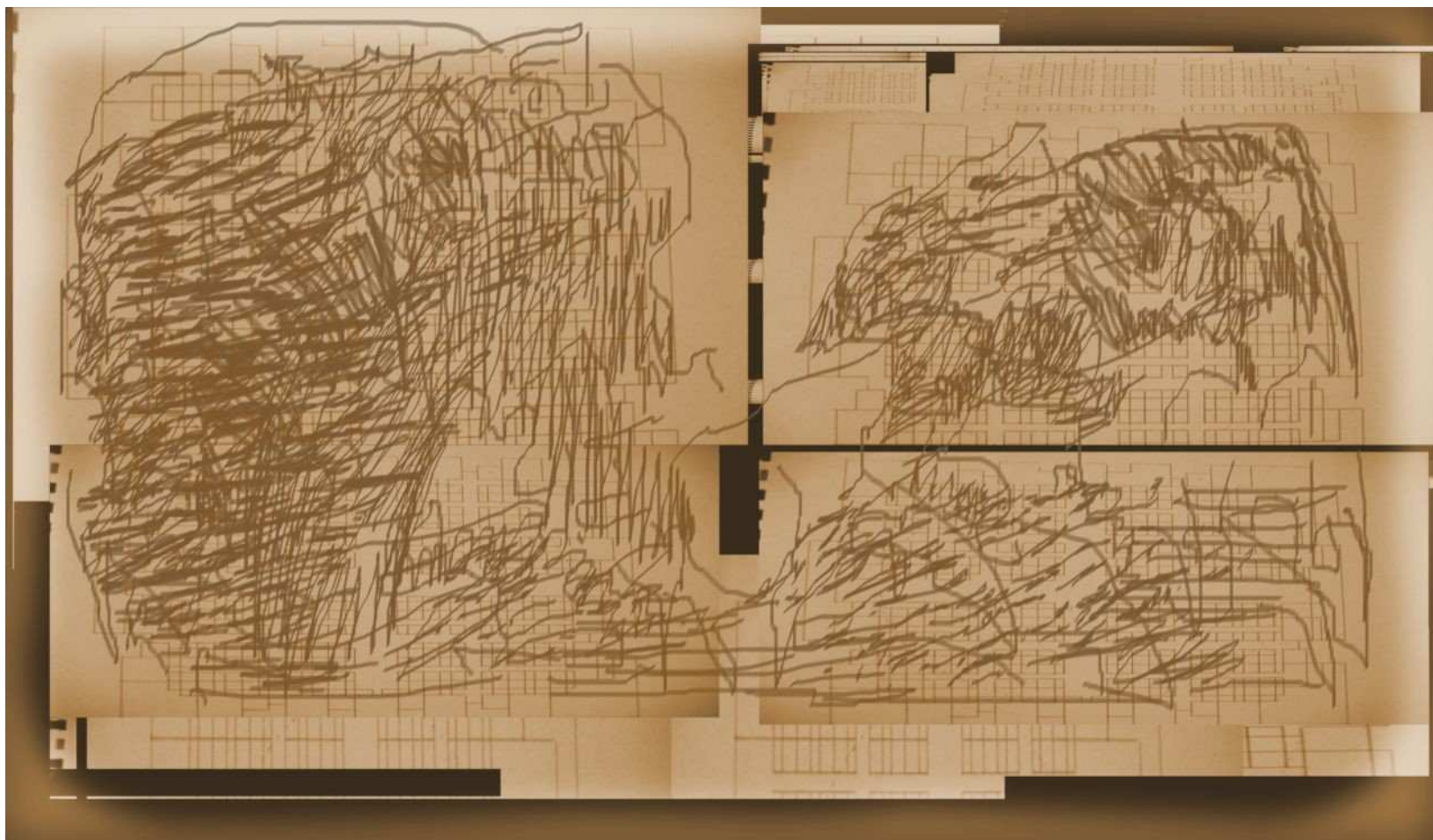


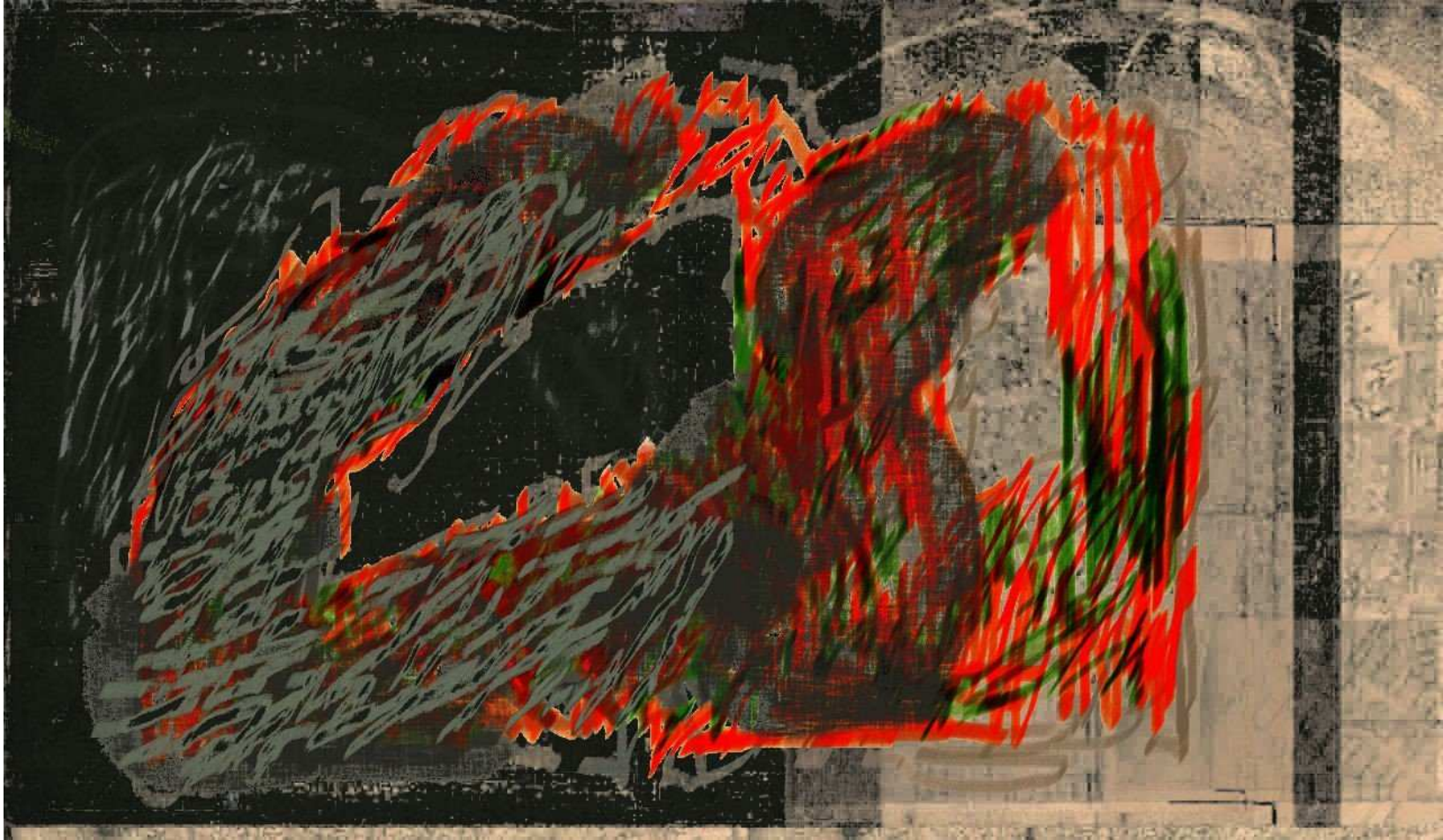




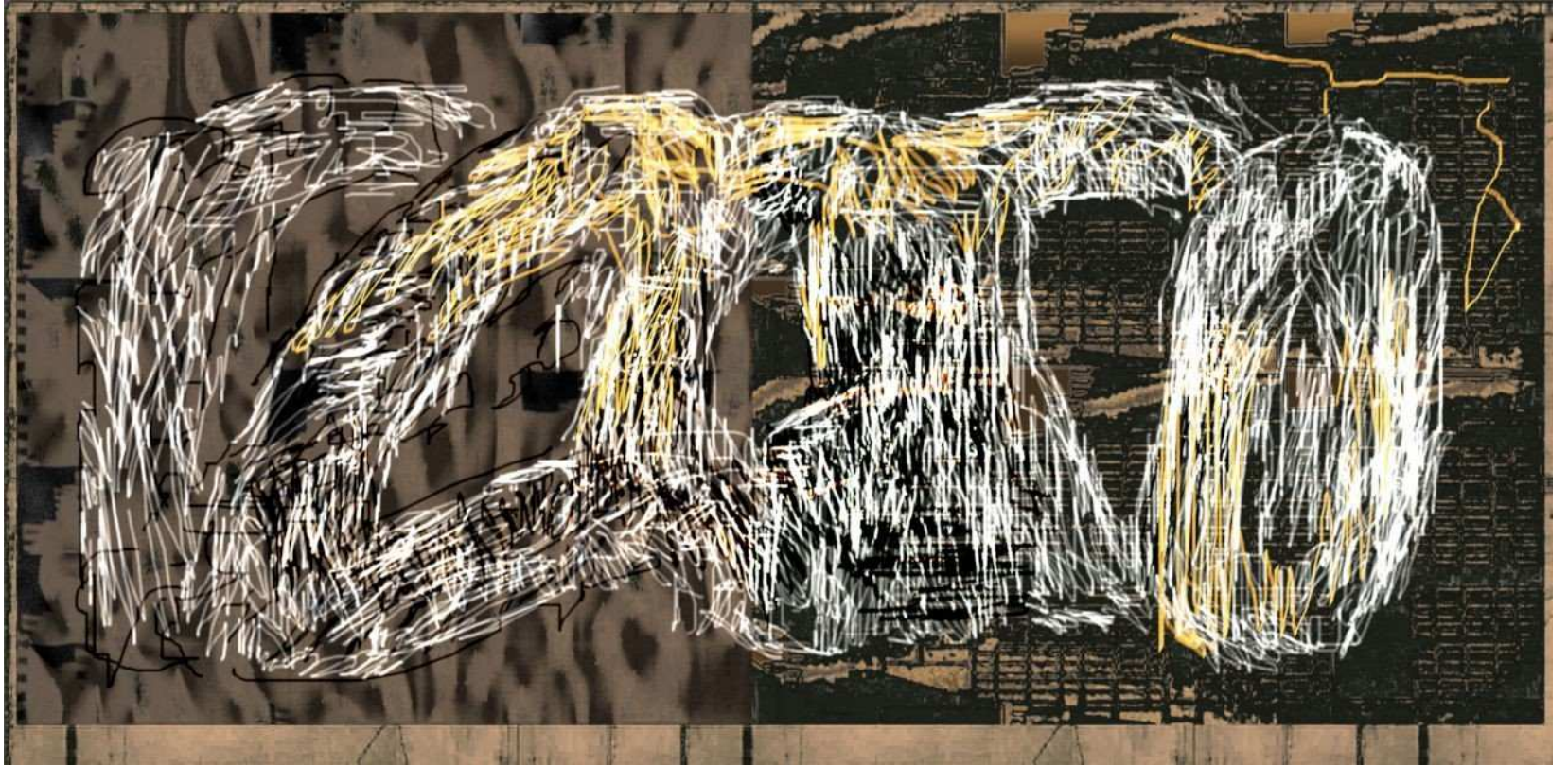




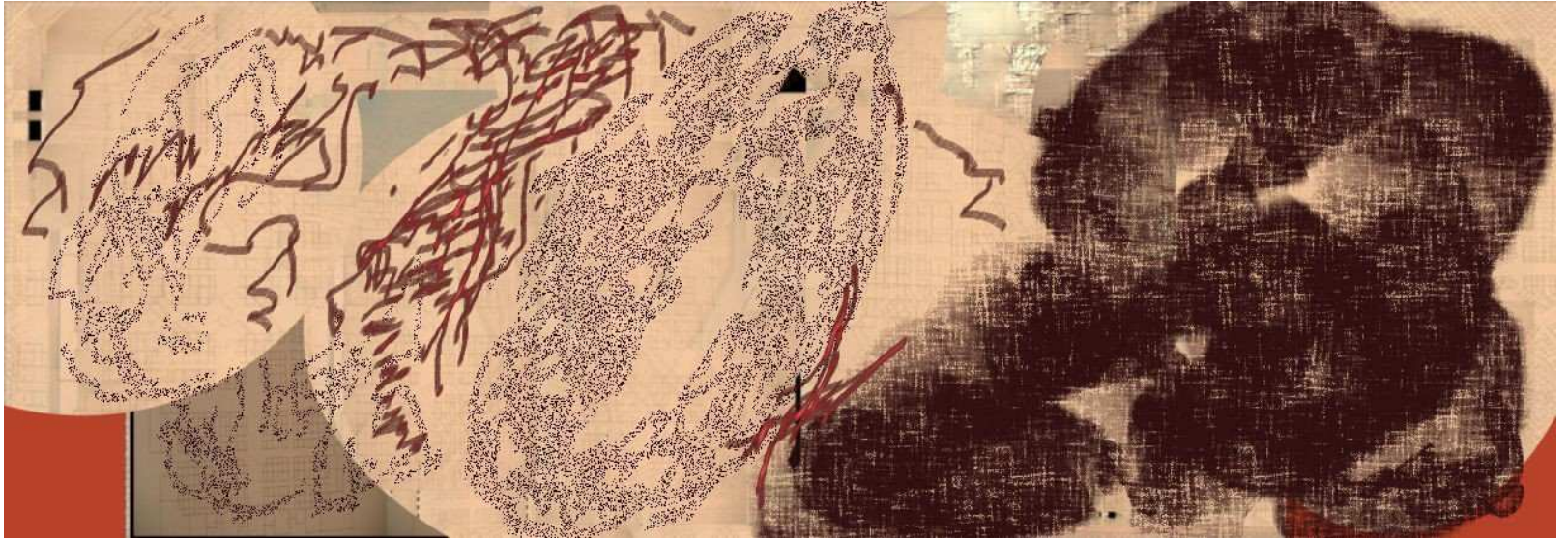




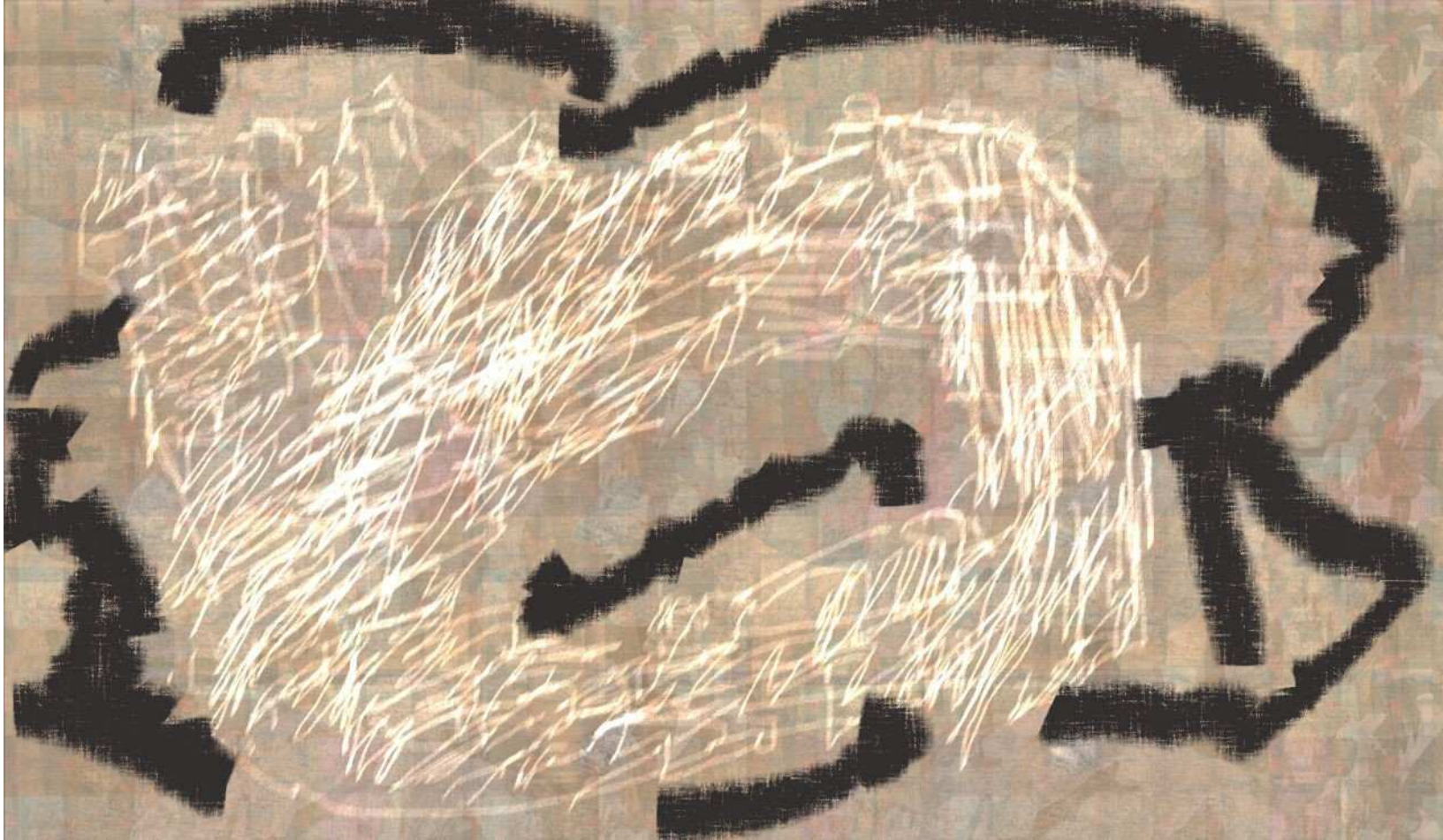


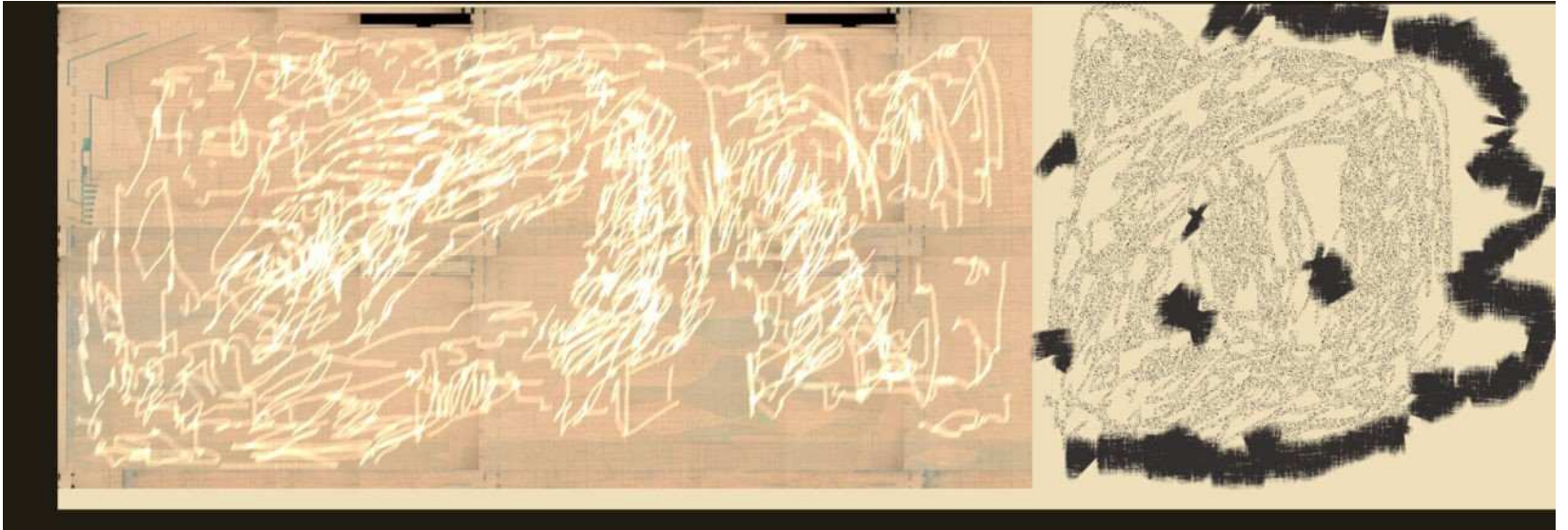


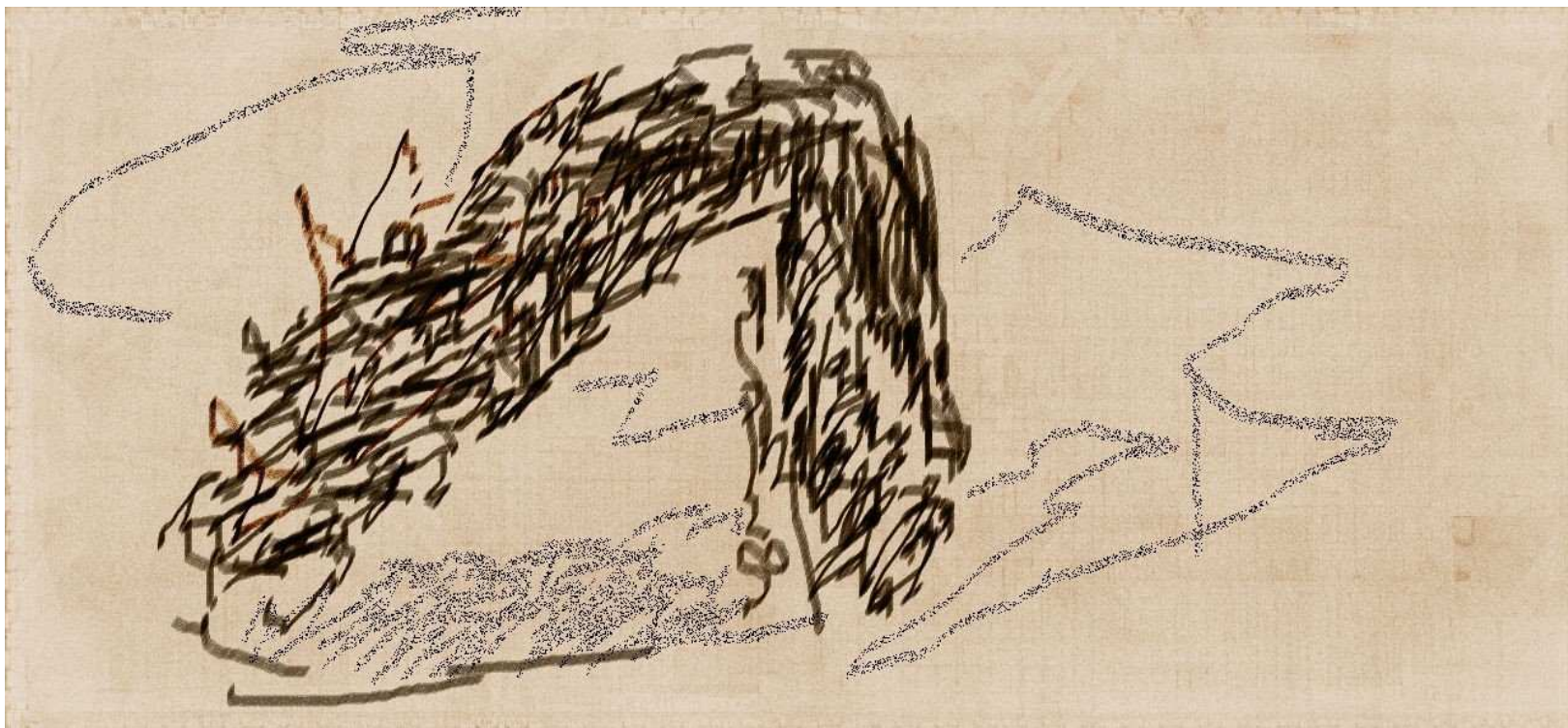


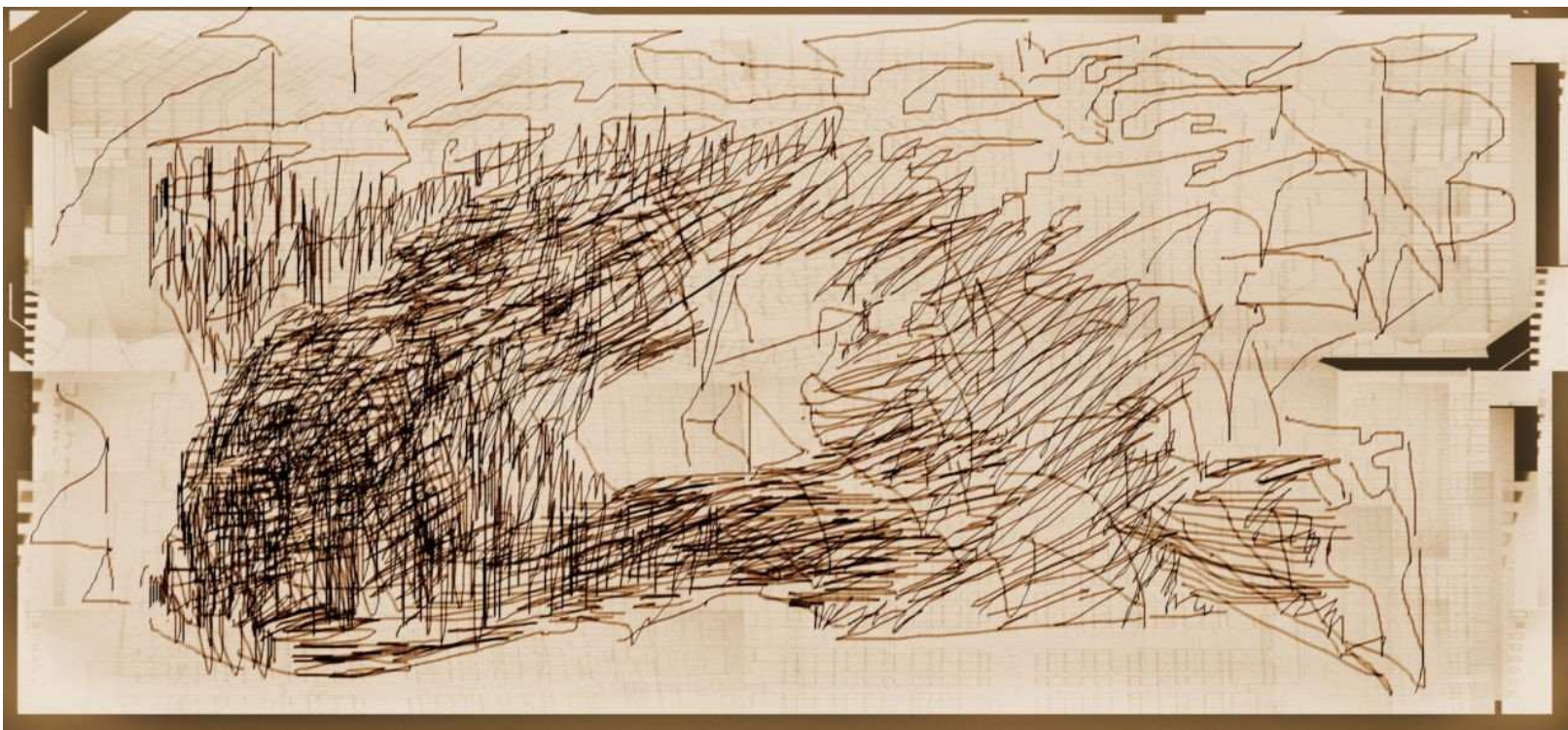


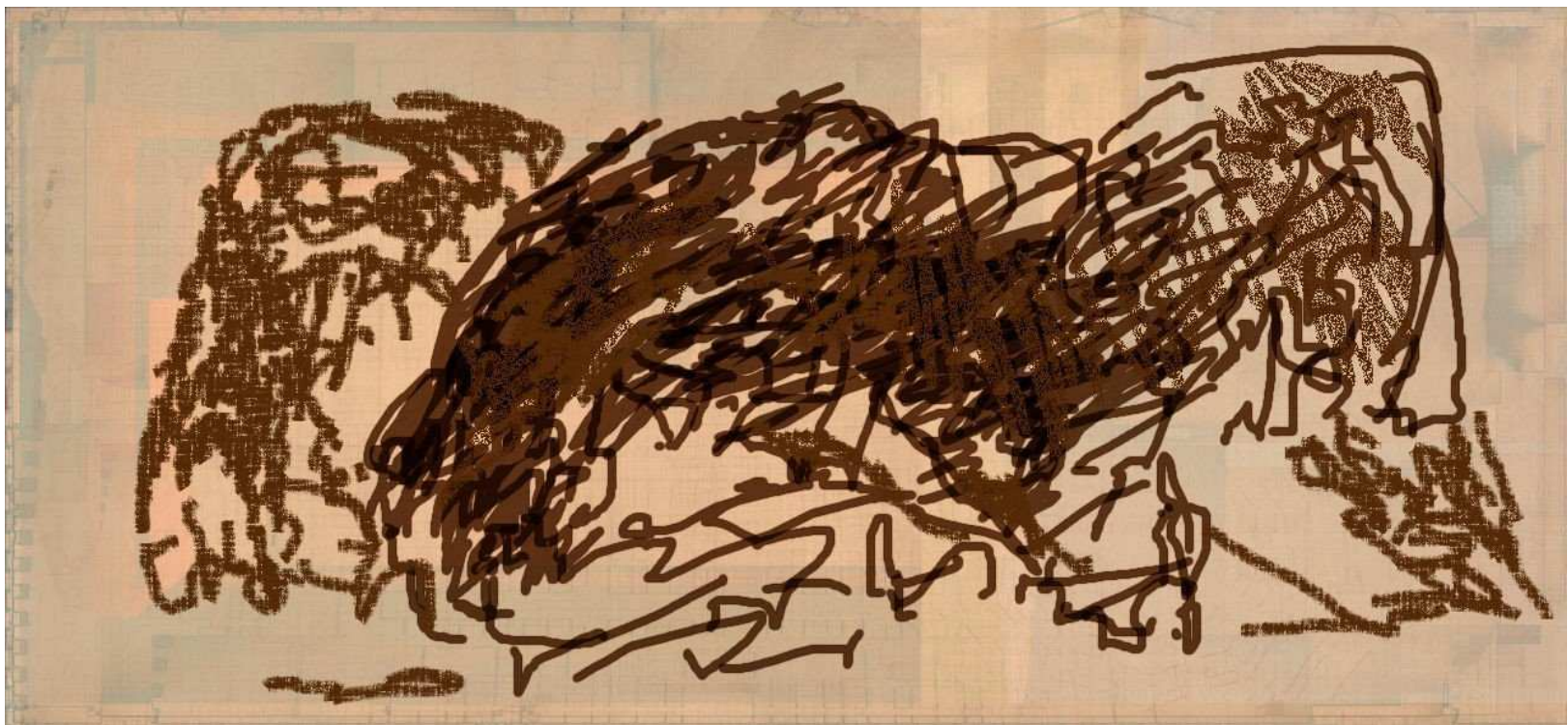


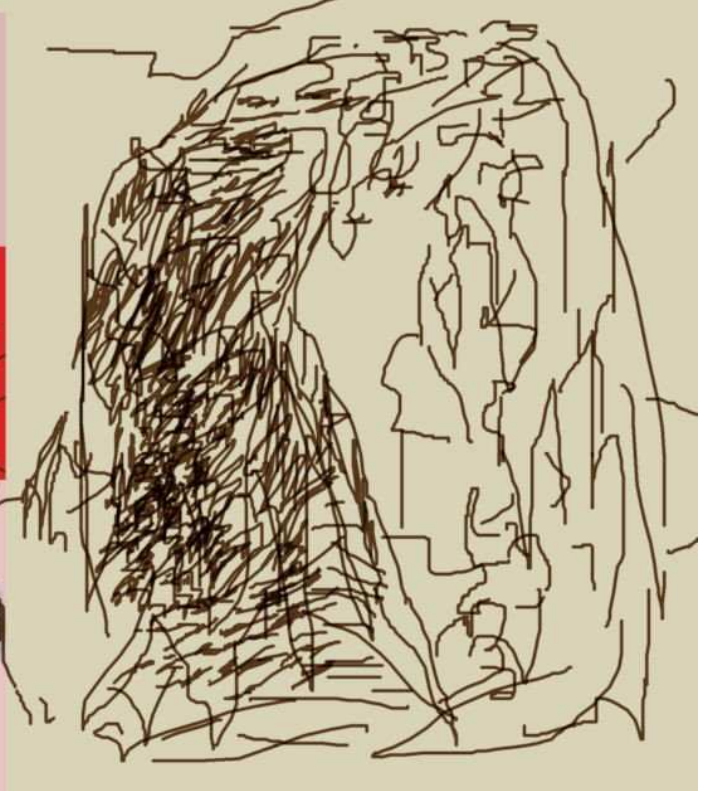


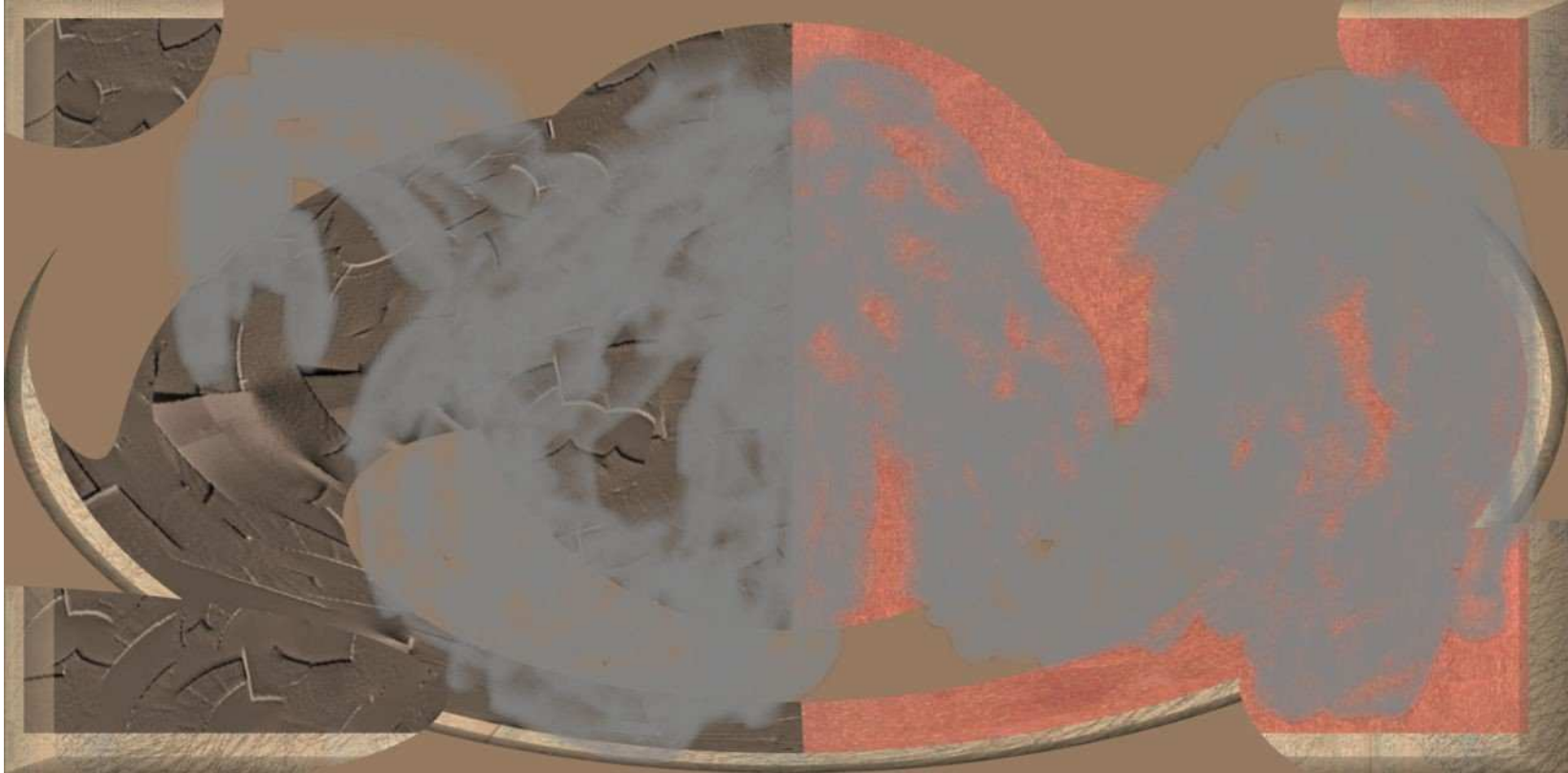


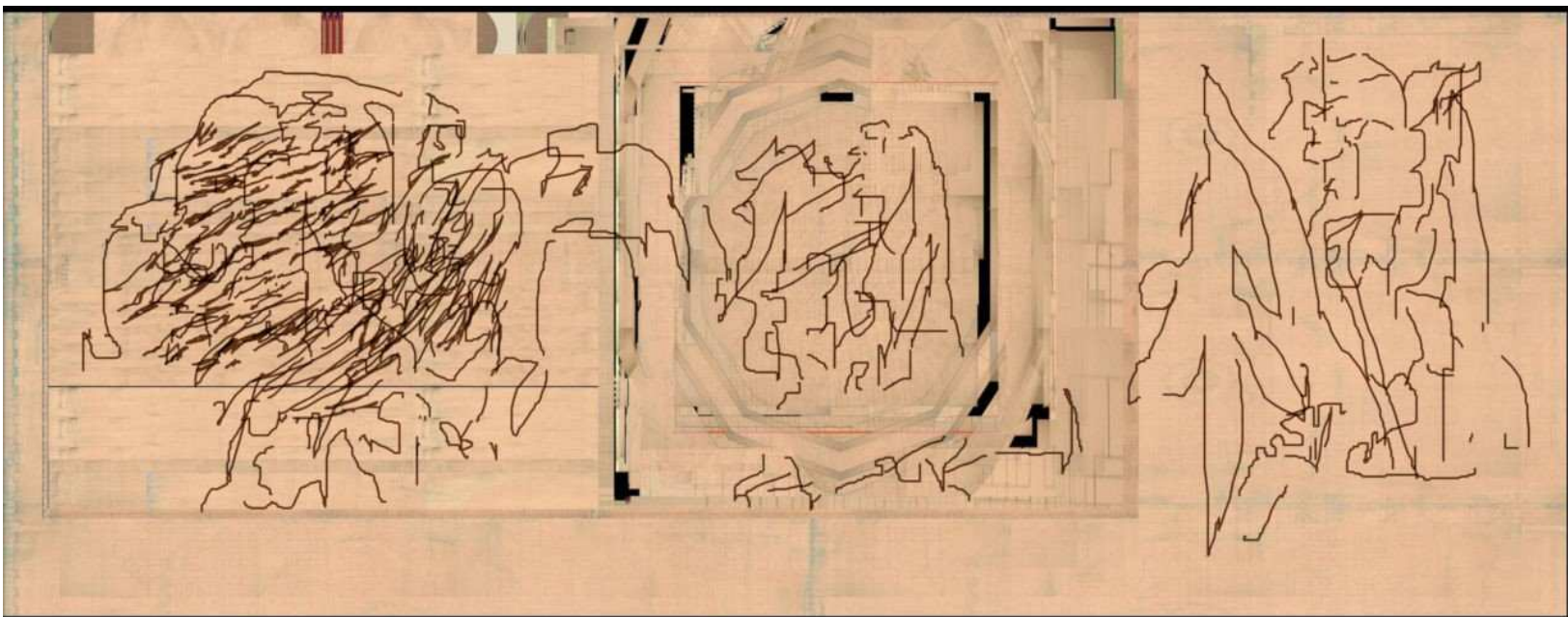




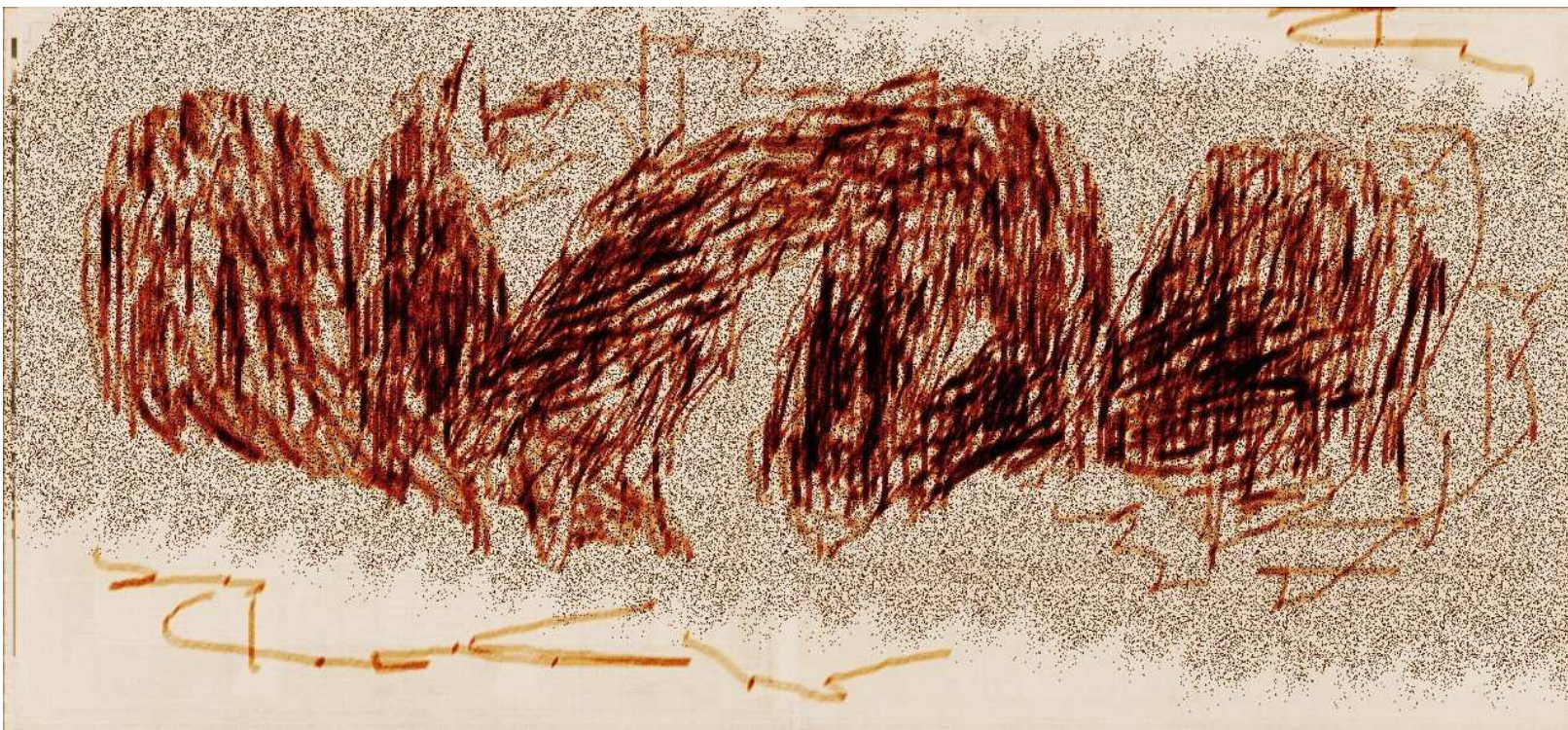


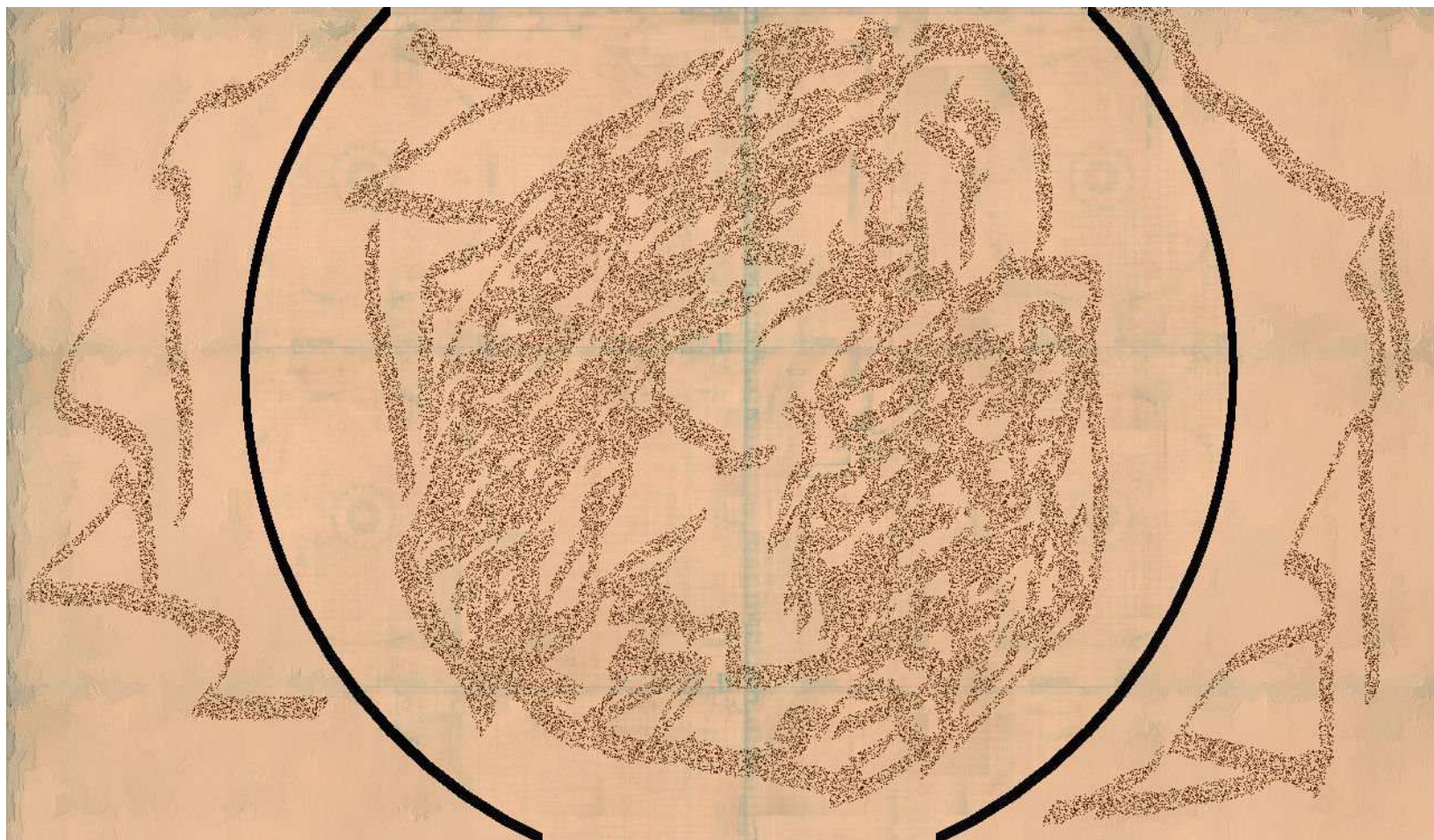


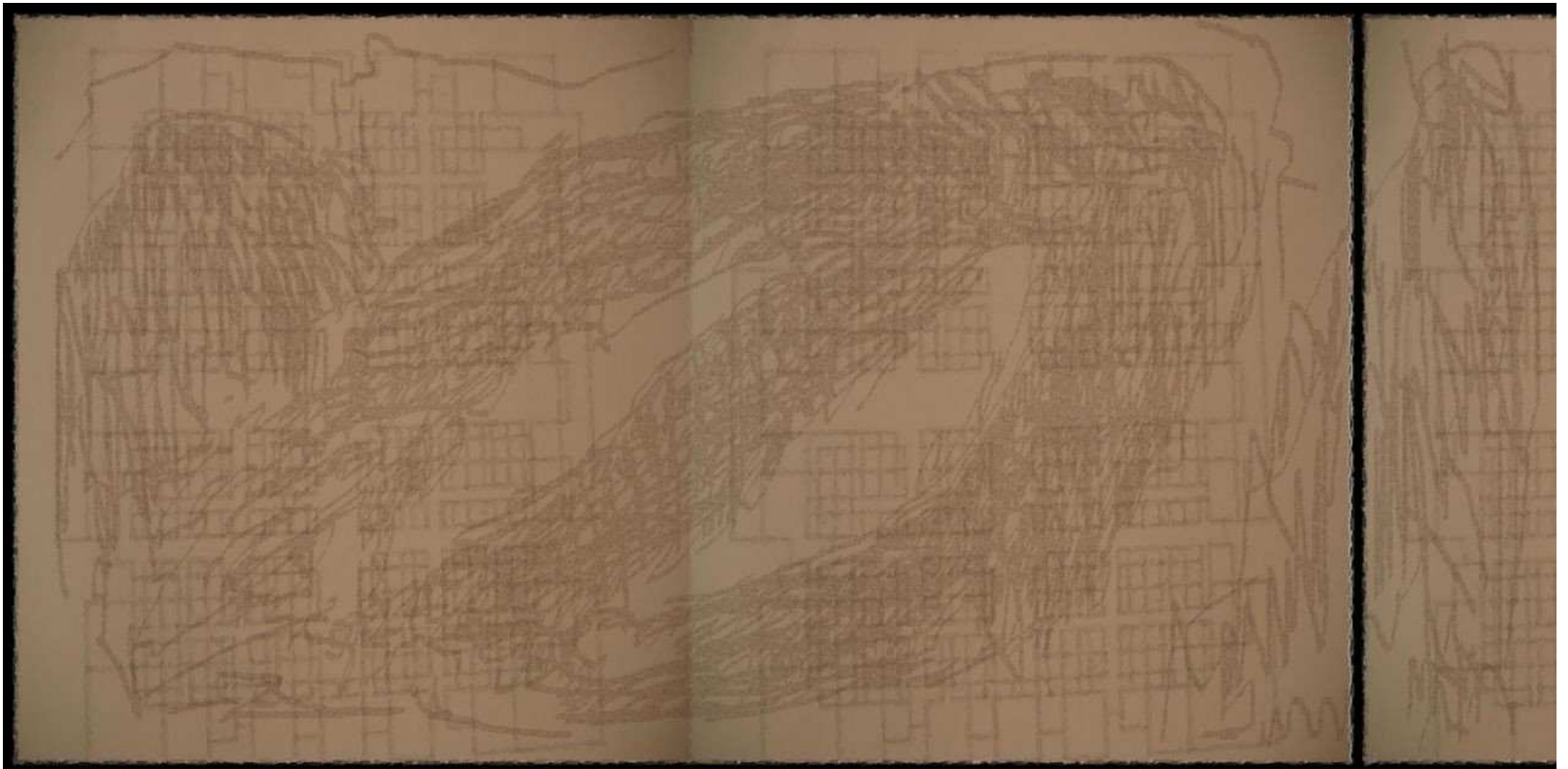












Rhabdos 1

